BING

APRIL 1993

No. 103

THE INTERNATIONAL CROSBY CIRCLE

THE INTERNATIONAL CROSBY CIRCLE

Founded 1950

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Our cover picture dates from 1950 and shows the occasion when, in a simple ceremony held on the Owyhee reservation near his Nevada ranch, Bing became the first white man ever to be adopted into the Western Shoshone-Paiute Indian tribe. Bing was henceforth known to his tribesmen as Sond-Hoo-Vi-A-Gund ("Man of Many Songs") and he was then entitled to enjoy all benefits and privileges accorded to his tribe.

CASSETTE OFFERS

1. Bing on TV — The Early Days

A C90 audio cassette containing amongst others, a sample of the chaos of that first live Telethon, elements of the 1954 shows, High Tor, the Edsel Show, the meetings with Dean, Perry and Maurice plus the TV show taped in England in 1961 is available from George Harwood, 5 Glebe Rd., Hemingford Grey, Huntingdon, Cambs PE18 9DS. Price £3.50 inc. p. & p. to UK members. The ICC will receive £1 for each cassette sold.

This is, of course, a companion issue to the article in BING. Future articles will be "Bing on TV — the Middle Years" and "Bing on TV — the Final Curtain". George already has companion cassettes to go alongside these articles if members wish to order them now. Same price or £10 for all three if ordered at the same time.

2. Bing on Valentine's Day

Stan White broadcast an hour's programme on his local radio station, KCBC, on Valentine's Day and he has made the tape of the show available to us for sale to members to raise funds for the Club. George Harwood has kindly agreed to duplicate the master cassette and a C60 cassette can be obtained from George for £2.75. The ICC will receive 50p. Address as above.

3. Elusive Bing — Volume One

Following the listing of the English 78s in BING 102, several members suggested that a cassette of the rarer items would be much appreciated. Don and Peter Haizelden have put together the following collection:-

Nobody's darlin' but mine: Cynthia: Chapel in the valley: For love alone: Never in a million years: Peckin': The girl with the pigtails in her hair: Swing low, sweet chariot: Old black Joe: My old Kentucky home: De Camptown races: When you're away: Ah! Sweet mystery of life: When Mother Nature sings her lullaby: Just one word of consolation: Who calls?: A boy in khaki, a girl in lace: Moonlight cocktail: Dear little boy of mine: I wonder what's become of Sally: I only want a buddy not a sweetheart: Dream girl of Pi K A: Nell and I; What is love?: In the mission by the sea: Little Angel: Devil may care: What will I tell my heart?: Oh! How I miss you tonight: God bless America.

Cost £3.50. Write to Don Haizelden, Brunswick House, 12 Park Lane, Long Sutton, Lincs PE12 9DH. The ICC will receive £1 for each cassette sold. Volume 2 will follow if this issue is successful.

4. "But first . . . A song!"

To support his article in the current BING, Lionel Pairpoint has produced two C90 cassettes, covering 65 different songs on the theme of his article. One cassette is of radio selections, and the other, commercial issues (specify which). Price is £2.50 each (inc. contribution to ICC funds). (He hasn't used "I'm An Old Cowhand" or "Don't Fence Me In"). Address at front of BING.

* * * * * * * *

A veritable embarrassment of riches but don't worry. The masters won't be destroyed and you can order the cassettes progressively over the next few months to save it hurting your pocket!

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Membership renewals fall due on 1 January on each year, and should be sent, together with remittance to Michael Crampton at the address shown opposite. Subscription rates effective 1 January 1993 are:

UK	£7.00 per annum
Europe, inc Eire	£8.00 per annum
USA & Canada	$20 per annum
Australia	A$30 per annum
New Zealand & South America	£11.50 per annum

All remittances should be paid in £ sterling, payable to "Michael Crampton — ICC" with the exception of U.S. and Canadian members who should send their remittance in U.S. dollars to F. Wiggins and Australian members who should pay David Currington. For addresses see inside front cover.
All articles for inclusion in the magazine should be sent to Malcolm Macfarlane.
Any other correspondence concerning membership or other aspects of club afairs should be sent to Michael Crampton.

BING is the official journal of the International Crosby Circle and is published in April, August and December of each year.

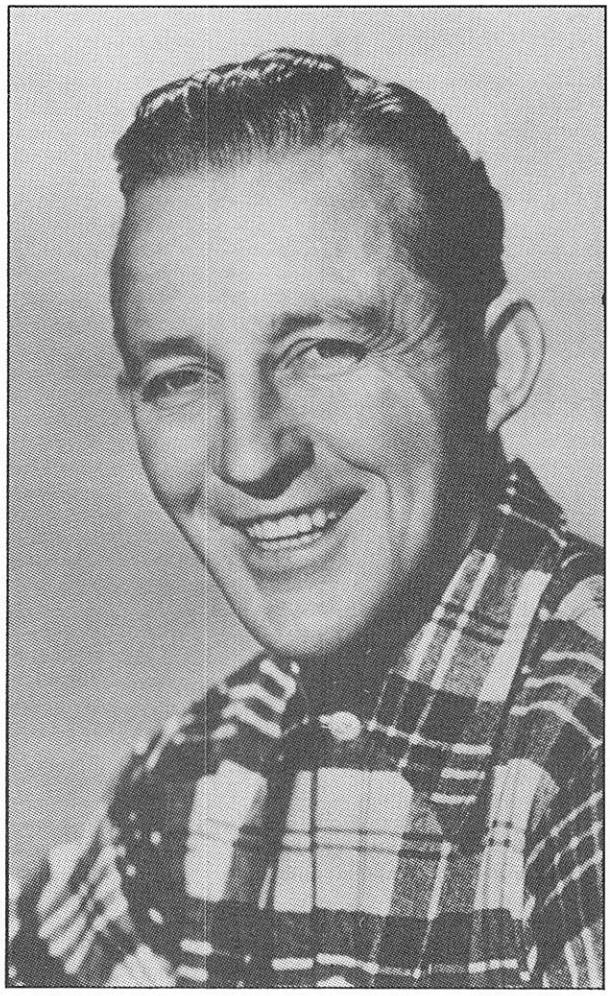
Opinions expressed in articles are those of the author and do not necessarily reflect the views of the ICC. All original material c ICC 1993.

EDITORIAL

Our first edition of 1993 and my first issue as new Editor. My opening duty must be to place on record the Club's grateful thanks to Ken Crossland for his trail-blazing Editorship following Reg Bristo's long reign. Ken had to lay down the ground rules and set the standards for the "new" magazine and what a superb job he did. We have a magazine of which we can be justifiably proud and it will be my challenge to maintain the standard. Many thanks Ken for everything you have achieved over the last three years.

Ken will of course still be a contributor to the magazine alongside our "regulars" namely Lionel Pairpoint, Bert Bishop, Derek Parkes, Leslie Gaylor and Keith Parkinson, all of whom so willingly give of their time and energy to produce top class articles. With regret, Les Gaylor says that it is becoming increasingly hard for him to find something new to say after so many years and he has indicated that he may not be able to contribute to every issue. He will however do his best. We seldom give a proper mention to Ron Bosley, who supplies many of the photographs used in the magazine. If no credit is given alongside the photo, then invariably Ron will have supplied it. He does this quickly and efficiently without charge and he adds a vital dimension to the quality of BING. Our sincere thanks to you, Ron. Possibly few people realise just how much the Club owes to Michael Crampton, who as "Chairman of the Board" keeps the wheels turning and also organises our annual meeting at Leeds. Michael's workload is enormous and without him there would probably not be an ICC. Keep up the good work, Michael. We need you!

Our cover shows Bing at a time when he really was the "Big Chief" of show-business. It is a real delight to record that more than 15 years after his death and as we approach the 90th anniversary of his birth, we have a thriving and vibrant magazine which reflects the busy Bing scene. Videos, CDs and now Laserdiscs reach us with a pleasing regularity and long may it all continue. The magazine is yours and we shall do our best to fulfil your wishes. Keep telling us what you think, good and bad. Please continue to let us have your items for inclusion in BING and my apologies to those who have sent in articles which have not yet been used. I suppose that it is a nice problem to have too much for each edition, but I can only too well appreciate the frustration of contributors whilst they wait to see their item in print.



In this edition, in addition to our regular features, we continue the listing of Bing's TV appearances, the forthcoming 90th birthday of Bob Hope is celebrated and Bob Machliss returns to our pages after a long break. There's so much more in the magazine to mention as well but rather than delay you, I'll simply let you get on with actually reading it!

Malcolm Macfarlane

DORINDA . . . Stars look up to her

Audrey Cooper drew our attention to an article in the Nottingham Evening Post in February under this heading. Dorinda Ismay was featured and she is Head of Central TV's make-up department. In looking back at her career, she recalled her two most memorable occasions and the first of these was when she met King Hussein. She continued, "the other was working with Bing Crosby up to three weeks before he died. He was a charming man and very relaxing to work with."

What a nice quote and it just shows how Bing behaved in his dealings with junior show-business colleagues.

SECRETARY/TREASURER'S REPORT

1992 was a splendid year for the ICC and members will wish to note the expression of confidence given via donations and subscriptions, shown in the annual accounts. It is a pleasure to record my appreciation to team members for their sterling work embodied in issues 100 to 102 of BING.

Please take a bow — **KEN, MALCOLM, JOHN, LIONEL, KEITH, DEREK, RON, WIG and DAVID.**

Greetings to all members as we begin our 4th year of new management. We trust that your festive season proved bountiful, with Bing CDs and Videos filling your stockings.

Unfortunately the year did not begin well for our beloved distributor, John Joyce, for John had to enter hospital to undergo serious surgery. John is now gaining in strength and we extend our very best wishes to John and Rita at this difficult time. Joyce Edwards and John Coombes also have their problems and we wish them both an improved 1993.

NEW MEMBERS

It remains a constant delight for your Secretary that I have the privilege of welcoming new members to the ICC and for this issue we extend 23 welcomes!

UNITED STATES

No less than 8 new members reach us under the good auspices of Wig Wiggins and may I record a special thank you to Wig for his fine effort in building US & Canadian membership. Membership has moved from 55 to 80 since Wig became our ICC representative and signs for 1993 are most encouraging. WELL DONE WIG.

We extend a cordial greeting to **William Daugherty** Brooklyn, New York, **Warren Faue** Ventura, California, **William Greehy** of New York, New York, **William Hunt,** Farmington, Connecticut, **Farroch Mehran** of Chappaqua, New York, **Cecil Serio** of Baltimore, Maryland, **Charles Sherman** of Ohio, **Marc Van Cauwenberghe** of Charlottesville, Virginia.

AUSTRIA

Thomas Hirschmann is a very keen 23 year old Bing enthusiast and he has been keen since he was 7 years old! Thomas is our first Austrian member.

BRITISH ISLES

Frank Branigan Co. Dublin, **James Byrne** Derry, **R.E. Gould** Essex, **Ken Hill** Beds., **Maurice Jackson** Cambs., **Johnny Joyce** Staffs., **Miss J.E. Keating** Lancs., **C. & A. Mann** London, **Bob Matthews** Hants., **V.J. Monk** Hants., **Margaret Otway** South Yorks, **J.E. Purser** Hants., **Danny Sharples** Lancs., **Geoff White** Derbyshire.

Warmest congratulations to all new members and may you benefit from your association with the ICC.

DONATIONS

The ICC is very fortunate in having members who are willing to give extra support to club funds and with this issue we are delighted to record donations from:-

Ragnar Uppman, Cyril Parker, Goronwy Owen, Tom Matthews, John Manston, Etty Gits, Don Haizelden, Terry Wardrope, Bill Wesley, George Patmore, Maurice Beardmore, Peter Monaghan, John Coombes, Margaret North, Frank Kelly, Ken Heason, Bill Emery, Arnold Pope, John Marshall, Frans v d Kolff, Trevor Wagstaff, Matthew and Jean Sprott, John McVicar, Brian Lewis, Larry Farrel, Nick v d Seyp, Dave Spong, George Baillie, John Weir, G. Chappells, Arthur C. Smith, Thomas Mooney, Dick Nettleton, Ian Arnott, E.F. Irvine, Ray Purslow, Doug Haywood, J. Stiles, Donald Bostock, Tom Hughes, Bill Huntington, Jack Hobday, Tony Cunningham, Alf Mutter, Alf Peyton, Harry Ross, Ted Burnell, J. Cable, Ron McCormick, Jos Forster, Geoff Probert, Tom Shaw and V.J. Monk.

All gifts are welcome and they will be used to promote the ICC and one very obvious benefit is that the increased income allows us to print extra pages in BING. We hope members will approve.

GUINNESS BOOK OF RECORDS

As you will read elsewhere, Trevor Wagstaff has prompted a review of the Bing entry in the above publication and **Norris McWhirter** has written to request an update of Bing's record sale details. We hope our response will improve the present inaccurate detail.

A BING CROSBY STAMP

No, not the very much hoped for US issue, but a welcome one nevertheless.

Arnold Baker of Northern Ireland (a philatelist) and Bing enthusiast recently purchased 10 copies of an attractive Bing stamp issued in Grenada, Grenadines.

Arnold sent 9 copies of the stamp to the various Bing clubs and we hope to publish a copy in the August issue.

Perhaps someone might get round to sending a copy to the US Postal authorities and indeed it may be timely to write to President Clinton on the issue. Members might recall that the President did support the issue of a Bing commemorative stamp whilst he was Governor.

LEEDS 1993

May I remind members that the meeting for this year will move from our traditional date of 1st Sunday in October to **SUNDAY, SEPTEMBER 26th 1993.** This is to allow for those who are hoping to make the flight to the US on the Bing trip with **STARLINE TOURS.**.

Finally, may I thank all members for their loyalty and support, Ken for his "EP Collection" which has encouraged new members to write to us and I look forward to your company in 1993.

UNTIL AUGUST, ALOHA.

Michael Crampton

International Crosby Circle

INCOME AND EXPENDITURE ACCOUNT FOR 12 MONTHS TO 31st DECEMBER 1992

Income	£	Expenditure	£
Subscriptions	4076.82	Printing BING	2053.00
Donations:-		Postage BING	944.26
Individual	293.00	Secretarial Expenses	90.00
Leeds Meeting	123.00	Editorial Expenses	30.00
Gateshead	33.00	Hire of equipment AGM	17.63
Starline Tours	50.00	Other postage	3.50
ICC Tapes	75.00		
Calendars	200.00		3138.39
	4850.82		
Balance at 31.12.1991	2449.98	Balance at 31.12.92	4235.24
Interest 1992	72.83		
	7373.63		7373.63

Notes: Members should note that the cost of producing and posting BING rose by 28% during the year. A high proportion of the balance for 1992 is 1993 subscription income.

(Editor: As Michael says, the EP Collection has indeed proved to be a great success in several ways and we were fascinated to see the review below by Mal Peachey in the February edition of Vox magazine. This magazine mainly caters to the 'pop' sector and alongside the Bing feature were reviews of albums by such as Roky Erickson and the Nervebreakers! We probably wouldn't have picked the words used but as they say, "any publicity is good publicity". The photo used by the magazine was a new one to us and we think that it was probably from one of the sit-com shows. Any one know any different?)

BING CROSBY
The EP Collection
(See For Miles SEECD 360)

The general consensus of opinion about Bing Crosby is that he was a golf-playing, tyrannical, stingy father, hammy actor and hackneyed crooner. He was probably all of these. He was also a good drummer, had an impeccable sense of rhythm, a love of jazz and a very fine voice.

This collection of EPs recorded between '34 and '61 perfectly captures all that Bing Crosby was. In places he croons as only he can, in others he mugs through duets with Bob Hope and Jimmy Durante. Then there are the songs on which he sings impeccably whilst the orchestra swings divinely.

The earlier material is of interest to fans because much of it has been unavailable since the EPs were deleted.

For anyone remotely interested in Crosby as a singer this is a good and cheap introduction. ● **8**

Mal Peachey

Letter from Leslie

By the time you read this, Christmas 1992 will have long passed but that doesn't stop me from thanking so many of you for fine Christmas cards and messages of good will. I do like to reciprocate when I can, but I am sure it is understood that for one single individual it is quite a large task.

Many members have expressed their delight to me at the several compact discs that have been released recently including the Ella Fitzgerald — Bing Crosby album from Dave Bennett on the Parrot Label. Ken Crossland's fine achievement in 'pulling off' the release of 'The EP Collection' met with great approval and I share the general view that Ken is well deserving of a 'pat on the back' for his enterprise.

We have also had the Ken Barnes reissue 'The Quintessential Bing Crosby' and on a radio interview kindly sent to me by Stan White, Ken Barnes told the interviewer that the package was going fairly well. A day or two later I noted in the local Woolworths record store the release had a 'placing in the Charts'. I was amazed when the young man in charge of the store's Record Department told me that he had received a delivery of 40 cassette packages and 30 Compact Discs and that they were selling reasonably well. When the package went out of the charts, the amazing thing was that I noticed they put the price up by £3 and that seemed to slow up sales!

With the last issue of BING, I was pleased to see that the cartoon drawing of Bing and Bob Hope, which was on Ralph Harding's front cover of his 'Crosby Collector' Magazine at one time, was included. Many years ago, Ralph let me have a couple of copies of this cartoon drawing and one day whilst on a trip to London to meet Bing, I took the drawings with me and got Bing to autograph them both. Hardly any need to convey that he soon raised a smile as he looked at them and he thought that they were very cleverly drawn by Ralph Harding which indeed they certainly were. Talking of autographs of Bing's, I do have 100 or more but I wouldn't like to part with any as I regard them as part of my Crosby interest. These are contained on many record labels and photographs, in books, signed letters, cheques and also on album covers.

As a keen radio listener, I have long tuned in to BBC presenter Benny Green who has frequently been mentioned in BING. Speaking for myself, I listen to Benny because he certainly seems very knowledgeable on his chosen subject which for the benefit of our overseas members is his presentations of songs as written by the great songwriters. There is always the hope too that Benny will come up with a Bing track and he occasionally obliges. I also find that I am often amused by Benny's witticisms as he pulls to pieces the construction of many songs and singers' performances of them. However, at the same time I take Benny's personal comments with a pinch of salt as his points of view are only as good as the next person's. I say this because there is no datum line for Benny to work from as to what are good or poor standards of songwriting. Benny speaks for himself and that gives substance to the old familiar saying that "one man's meat is another man's poison".

I was amused by a comment by Benny just before last Christmas when he announced over the air that he had received letters from listeners asking why he never played any pop records on his broadcasts. His reply was that he deliberately avoided these people as his was a musical programme! For me this was a gem reply.

My Crosby year for 1993 started off well for as early at 6th January last I opened my front door to find a package on the doorstep from my long time friend in Northern Ireland, Johnny Jones, a good 'Bing man' if ever there was one, and his package contained 3 cassette tapes. On the tapes were radio broadcasts where Crosby stalwarts, Jim Lemon, Raymond McCormack, Harry Redmond and Roy Irvine were the guests. I found it rather thrilling to listen to their appraisals of Bing and their dedication to the great man was apparent. The selection of recordings came over well too — so thanks fellas.

I should also like to convey my personal thanks to the BBC Northern Ireland radio presenters Shaun Rafferty and Walter Love for their truly fine enterprise in inviting the aforementioned gentlemen to be the 'guests' on their programmes. Such thoughtfulness on their part helps to keep Bing's memory alive. Other interesting activity in Northern Ireland last October took place in the form of an exhibition which was held at the Belfast Central Library. Jim Lemon had assembled a large array of Crosby memorabilia to be shown to the general public for a period of one month and I understand that it had great success thanks to the fine presentation involved. Jim is to be congratulated as indeed are his associates who helped him.

Over a lengthy period I have been asked on a number of occasions if record producer Ken Barnes could have licensed more of the Bing — Buddy Cole recordings from the CBS radio tapes than the 73 tracks that he did. I have covered much of this ground before but the answer is 'yes' and incidently it took Ken 3 days to listen to the vast repertoire that had been collected from Bekins Warehouse. Nancy Briggs, secretary to Basil Grillo at the Crosby office, drove with Ken to the warehouse and she had to give a password before the tapes were allowed to be handed over. The tapes were then taken to an RCA listening booth which Basil Grillo had hired for Ken and many hours were spent each day for him to make decisions on what to licence. There were many recordings that Ken would have liked to have snapped up as they were well sung and recorded. But it transpired that after the tapes were made at the original recording sessions, many were taken by Buddy Cole to his home recording studio for additonal sounds to be recorded. This resulted in clicks being heard when Buddy had switched his recording machine on and off. Ken thought that these clicks might present a problem and in view of the expense involved in licensing tracks, he

decided to stick with just the 73 we now know so well.

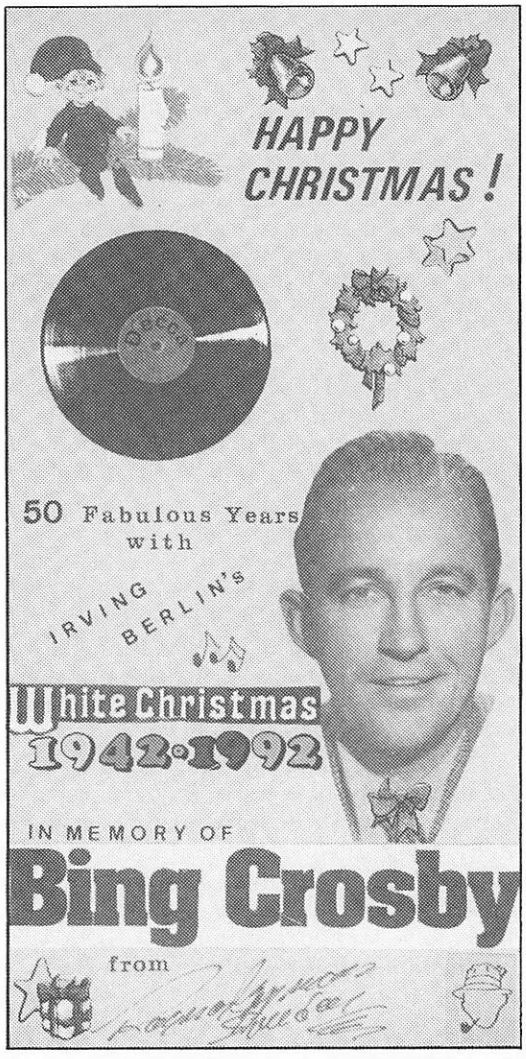
Judging by my mail, the promised MCA box set is eagerly awaited. I have written to Andy McKaie suggesting several rarer titles such as "Sentimental Music", "Do You Care", "Shepherd Serenade", "Shanghai", "I've Got To Fall In Love Again", "The Girl With The Pigtails In Her Hair" and "I Didn't Slip, I Wasn't Pushed, I Fell". It is hoped that the set will be out in the Autumn and I trust that it will enjoy a good success. Talking of forthcoming new issues, Dave Bennett advises me that 4 Bing CDs are due out shortly and may even be out by the time you read this. They will comprise "Bing & Peggy Lee — Vol. 2", "Bing and Judy Garland — Vol. 2", "Bing and Al Jolson" and "Bing & Louis Armstrong". All radio material of course. The CD of "How Lucky Can You Get" featuring the Bing and Fred Astaire album from 1975 is due out in May. There will be a few remixes and one or two additional Bing tracks "I Love To Dance" and "Bon Vivant". It will be a nice package.

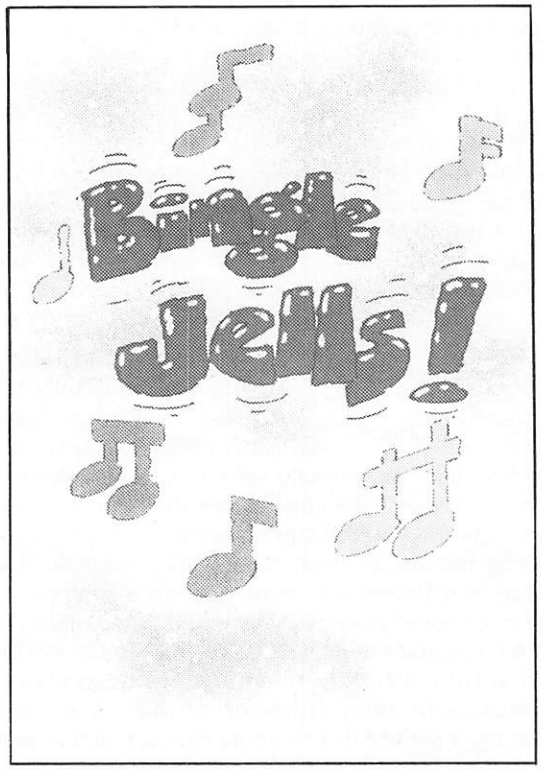
My thanks to all of you who are doing so much to keep Bing's memory alive in his 90th year.

Leslie Gaylor

A TIME TO BE JOLLY

Was it my imagination or was Bing more in evidence last Christmas? Everywhere I went, Bing's voice seemed to be booming out with one of his seasonal offerings. With new videos and CDs about plus the new book from Fred Reynolds, I had no difficulty in giving my family suitable directions on what Christmas presents I wanted. We received many cards from members and a couple of these (from Ragnar Uppman and Lionel Pairpoint) are re-produced below together with the Christmas greeting received from Ray Purslow's Record Centre.





White Christmas

As always, Bing's version of White Christmas was prominent on TV and radio last Christmas and we produce the accompanying cartoon with grateful acknowledgements to the Daily Telegraph Magazine.

'Move slowly towards the back of the counter and turn off "White Christmas"'

Earlier features in BING have commented on the total sales of White Christmas and in an effort to get at the truth, Stan White has been in touch with the Irving Berlin Office. He was given the following information:-

> "The Guinness Book Of Records' figures for sales of Bing Crosby's versions of 'White Christmas' are basically correct up to 1987 . . . the figure published of 170,884,207, for North America, is a computer read out of royalty units paid, the units are for sheet music sales and records, and not just records as published. The figure is now higher although time does not allow an update presently.
>
> The estimated sales figure for the records of around 100,000,000, is going to be nearly correct, allowing for a fall-off in sheet music sales since the 1960's.
>
> We cannot comment upon overseas figures reliably, as these are handled by other copyright organisations on our behalf."

I wonder how many more million will be added this year?

Whilst on the subject of the Guinness Book of Records, Trevor Wagstaff has, as mentioned by Michael Crampton, written a tremendously well argued letter to the Editor of the Guinness tome complaining about a reference to Bing's record sales. Page 163 of the current edition refers to Bing's sales of 362 million and then suggests that this is felt to be exaggerated. Trevor has provided many facts which suggest that the sales may well be over 500 million. The Editor's response is awaited!

Malcolm Macfarlane

THE BING CROSBY SONGOGRAPHY

BING 101 introduced this massive project and with it now nearing its final stage, Frans Van Der Kolff provides some more background information.

The project goes all the way back to March, 1985, when Colin Pugh wrote an editorial for the 11th issue of John Bassett's excellent magazine BINGVILLE NEWS, in which he stated:

"I am usually so 'snowed under' with various projects that I frequently find myself ruefully contemplating other projects upon which I have long had a desire to embark. Foremost among these is a Bing Crosby Songography. By this is meant a comprehensive alphabetical and/or chronological listing of every song Bing sang, either in full or in part. This would be an integrated listing of the existing discography and Bing's non-commercial output, i.e. songs for radio, TV, films, live shows, and private recordings. . . .

Every collector would appreciate such a book of reference and what a show-piece for Bing! At present we have nothing under one cover showing the sum total of his life's work as a singer - and this is a regrettable omission. I understand the hesitance which may have hitherto daunted would-be authors of such a project but I say 'don't wait until you feel qualified'. First attempts at any projects have always been incomplete and no one is going to ridicule an honest effort - 'let he who is without sloth cast the first stone'. And once it is launched, fellow collectors will rally round with additional information gleaned from their own collections for further editions. So come along Bing enthusiasts, take the plunge and add this fascinating project to your collecting activities. Frank Sinatra or Perry Como societies will not do it for us.

This editorial provoked, in the next issue of BING-VILLE NEWS, a response by our current BING-Editor, Malcolm Macfarlane, in which he elaborated on the subject and tried to calculate Bing's total output. With many different figures circulating on the subject, that meant no mean task but Malcolm came up with a quite interesting and well thought over attempt.

He arrived at a total of 2,900 different songs sung by Bing during his career and a gross total of 6,061 songs, including duplications and ended his article with the following: "The thought of bringing all of this information together has long been a dream of many a Crosby collector but it has always been regarded as an impossibility. With the arrival of computers we should now be able to attempt the impossible and begin 'the final analysis' . . . "

The prospects as sketched by both Colin Pugh and Malcolm Macfarlane were really exciting. As one thing led to another, soon I found myself involved and, with the indispensable help of Colin Pugh, the project was under way.

I started out with my own files, containing information

from my own collection. Step by step information from other sources was added. As it turned out, adding already researched information was the easiest part. Many more problems were caused by those shows of which I had little or no information at all. Especially the television years were by and large unknown territory and the same goes for Bing's guest performances in all media. At this stage it was only with a lot of help from several Crosby collectors that the project could continue.

Now that we're entering the final stages it would be interesting to see what became of Malcolm's calculations, back in 1985. According to the Songography files Bing did around 2,700 shows during his career in which he sang around 3,500 different songs — a figure that isn't too far removed from Malcolm's educated guess I should say. There is a larger discrepancy when you look at the gross total. The Songography doubles Malcolm's estimate of 6,061, although I hasten to add that my count of over 12,000 includes the re-use of non-commercially pre-recorded songs (like in Bing's shows with Buddy Cole for instance). What all these figures do show is Bing's impressive output over the years.

While we aim for a complete Songography, it would be foolish to think we could ever achieve that one hundred percent. What we can do to come as near as possible is to invite all interested collectors who feel they can add new information to contact me at the following address: Frans van der Kolff, Kooikersplaats 24, 7328 AX Apeldoorn, The Netherlands.

An outline of what information has been used and a list of Bing's shows of which we already have information is available. This should make it relatively easy for you to check what information is and what isn't included, so please don't be put off by thinking it will be too much work or take too much of your time! While we have collected a mass of information over the years I'm certain there are omissions which you knowledgeable collectors out there can inform us about, before we go to the printers with a final draft. Of course all help will be much appreciated and duly noted. I'm looking forward to hearing from you.

Frans van der Kolff

TRADING POST

Entries are free for all items of Crosbyana and there is a nominal charge of £2 for non-Crosby advertisements. All items are printed in good faith and we cannot accept responsibility for any dissatisfaction arising from transactions undertaken as a result of these entries.

Please send all advertisements to the Editor.

Johnny Joyce, 9 Midhurst Grove, Tettenhall, Nr. Woverhampton, West Midlands WV6 8XN.

Johnny offers for sale or exchange:

(a) 49 Bing 45 rpm singles and sets, mostly Brunswick but several foreign and other issues (e.g. Decca 9-18 Cowboy Songs Vol. 1, Decca 9-122 Bing Sings Gershwin, Decca 9-120 Bing Sings Cole Porter).

(b) Also some EPs including the Musical Autobiography Decca ED 1700 (17 EPs in box with key and booklet), Golden EP 408 Old King Cole etc., Gary Crosby & Friend, the BCHS issues and Cazenovia College Alumni Assoc (Bing sings "High Hopes").

(c) Books — The Crosby, The Greatest Show in Golf — The Films Of Bing Crosby — My Life With Bing (autographed) — The Hollow Man — The One and Only Bing — The Road To Bing Crosby (4 parts).

(d) 30 copies of Bingang, several programmes for Bing's Golf Pro-Am, the Spokane Echo newspaper of 14/10/77 and an original Palladium programme (not brochure).

(e) Several Michael Holliday singles and some George Formby EPs.

A very interesting set of items and please contact Johnny direct for further details. (N.B. please do not confuse **Johnny** with **John Joyce** of Gateshead).

GHI Media Productions, 371 Shaw Avenue, Dayton, Ohio 45405, USA.

We are a little late in passing on details supplied to us by GHI Media Productions of an American video "In Times Past: Radio Days". This video covers the golden days of US radio and features Bing, Will Rogers, Kate Smith and many others. The video features segments from 75 original broadcasts, over 200 archival photographs, and classic film clips. Priced at $29.95 (plus $3.50 shipping), the video can be ordered in the USA by calling 1-800-426-3812. UK readers should note that the video will be in a US format and cannot be played in this country unless you have special equipment.

Timothy A. Morgereth, 5 Beach Drive, Inverness, Baltimore, MD 21222-4925, USA.

Collector/Researcher seeks to purchase UK 78s and selected US 78s. Also seeks US Decca LPs (10" & 12"). Lists available upon request. Other specific wants include 20th. Century Fox TFM 3106, Triple-B T-1001, Warner Bros 3639, Fleetwood FCLP 3059, United Artists UXL4, Going Hollywood Vol. 3, 4, 5, 6, Shhh Bing Vol. 1, JGB 1001, 1002, 1003, Bing and Friends Vol. 2 (Hits)

Sherry Balantich, 10410 Penny Lane, Indianapolis, In 46229, USA

Sherry Has many Bing items for sale including

Lobby Cards, Original 8' x 10" stills, Insert Posters, Sheet Music plus newspaper and magazine clippings.

SAE to Sherry for detailed list.

John C. Marshall, 39 Kings Rd., Teddington, Middlesex TW11 0QD.

In his never ceasing efforts to raise money for the Variety appeal, John offers:

"The Starmaker. Pennies From Heaven. Just For You. Remembering Bing. Hollywood's Greatest Entertainer. Entertaining The Troops (80 plus splendid minutes of never-seen-before-on-TV nostalgia footage. Bing, Bob et al). Any two on a single reel, including postage, £11 or singly £8."

Dave O'Dell, 9722 88th. Avenue, Edmonton, Alberta T6E 2P9, Canada.

New member Dave has an extensive 'wants' list from which we quote the following extracts.

Films:- Please; Just An Echo.
TV Broadcasts "Merry Christmas Fred, from the Crosbys" (the 1975 Xmas Show)
Records — on 78 or microgroove (not audio tapes):
Don't Get Around Much Anymore; Where My Caravan Has Rested; A Weaver Of Dreams; Way Back Home; March Of The Musketeers; I'm Coming Virginia; Someplace On Anywhere Road; In A Little Hula Heaven; Sweet Is The Word For You; Robins & Roses; Where the Turf Meets The Surf; I Wish I Were Aladdin; Two Cigarettes In The Dark; The Whistler's Mother-in-Law.
L/Ps
Bing's Hollywood (nos. 5, 7, 8, 9 & 15); A Southern Memoir.

Please contact Dave direct if you can help him with any of these items.

Terry Wardrope, 44 Melloch Crescent, Tillicoultry, Clackmannanshire FK13 6QJ, Scotland.

WANTED — The following "single" (either 78 or 45 rpm) which I think is on the Philips label: "Besides — He's A Man/By Land, Sea and Air" duets by Marlene Dietrich and Rosemary Clooney.

Bob Pindar, 36 Southdale Rd., Carlton, Nottingham NG4 1EY (phone: 0602 873683)

Bob has recently transferred the material on his entire collection of cassettes to reel to reel and now has several hundred pre-recorded Jazz, Big Band and Easy Listening audio cassettes for disposal. These include a set of 8 x C120 cassettes containing all 15 of the BBC radio programmes covering Bing's career which were originally broadcast in 1973. Bob also has several Bing radio shows on C60s.

Please contact Bob direct for full details.

John Byron, 110 Chestnut Grove, Castlebar, Co. Mayo, Ireland.

"Wanted on cassettes:-
1. I'm Walking Behind You (Sinatra)
2. Rollin' Stone (Perry Como)
3. Green Grow the Grass (Guy Mitchell)
4. Wonderful World (Louis Armstrong)
5. Suddenly There's a Valley (Jo Stafford)"

Albert Samples, 235 Sleaford Rd., Boston, Lincs PE21 7PG (tel. 0205 355202)

Albert has transferred all of his L/P's to cassette and is now offering them at a generous price. In all, there are 60 L/P's plus the Longines Set "Bing Crosby's Treasury — the Songs I Love" and Bing's Musical Autobiography set. I know that they are mostly in good condition and Albert is looking for £80 for the lot. Ideally he would like a single purchaser who is willing to collect. A super package for someone wishing to build up their collection. Contact Albert direct.

Bob Lundberg, 5021 57th Avenue Court West, Tacoma, Washington, 98467-4802, USA

Bob is seeking the following:-

1. A video of the Paramount production "Oh What A Lovely War". It is the UK version he wants as it is 20 minutes longer than the US version. Any video format will be acceptable.

2. A video of "The Dock Brief", a 1962 MGM production starring Peter Sellers and Richard Attenborough. It was released in the USA as "Trial and Error". Again any video format will be OK.

3. A 1962 United Nations album called "Selections of the Best Singing of our Time".

4. Any videos featuring Nana Mouskouri.

Write to Bob direct if you can help with any of these items.

John Joyce, Ravenswood House, Chowdene Bank, Low Fell, Gateshead NE9 6JP (tel. 091 487 8761)

John has copies of the following books available:-

1. The Crosby Collection — Part 1, 1926-34 Price £12.50
2. The Crosby Collection — Part 2, 1935-41 Price £12.50
3. Road to Hollywood Price £15.00
4. Alternate Bing Crosby Price £ 6.00

May I strongly recommend members who want these books to get them now. They are classics of their kind and will be keenly sought after in years to come. Cheques should be made payable to John Joyce.

"Bing — Just For The Record" is to be reprinted in a limited edition shortly and copies will sell for £8 each.

David E. Lobosco, 2533 Rose Drive, Glenshaw PA15116, USA

". . . I was wondering if you could put me in contact with anyone who has music or information on Vera Lynn. She's one of my favourite singers."

I'm sure that there will be many members who share David's fondness for Dame Vera and please drop him a line if you can help.

Arthur H. Blood, 597 Osmaston Rd., Derby DE2 8NE

The new Bing stamp is now available. Price is still £2.20 per 20. Profits to the Variety Appeal.

Gil McKee, 26 Whitehill Avenue, Bangor, Co. Down, N. Ireland BT20 4DY.

I require the following Bing 78s. Excellent price paid.
English Brunswick 1304; 02499 (no picture label)
Parlophone, R339; R374; E6148.

Keith Parkinson's CELLULOID CROSBY

Keith Parkinson, our resident film buff, marks a significant milestone for one of the most important contributors to the Crosby legend.

BOB HOPE — ON THE ROAD TO NINETY

Bob Hope will be ninety in May. He goes on forever. In the autumn of 1984 I went to see him at Preston's Guild Hall when he was on his last U.K. tour. The massive auditorium was only one-third full and BBC Radio Lancashire thought this sufficiently newsworthy to send a reporter along to interview the departing audience. The following morning, my wife's comments of the previous evening were broadcast. In answer to the question: "Why did you go to see Bob Hope", she replied, "He's an entertainment legend. We thought this would be the last chance to see him". But as I said, he goes on forever, and perhaps he will tour once again.

Bob Hope is not in vogue as a comedian. The changing scene of the 'eighties and 'nineties relies on alternative comics entertaining club audiences. Films feature comedy actors who came to fame via television. Hope learned his craft the hard way: via Vaudeville.

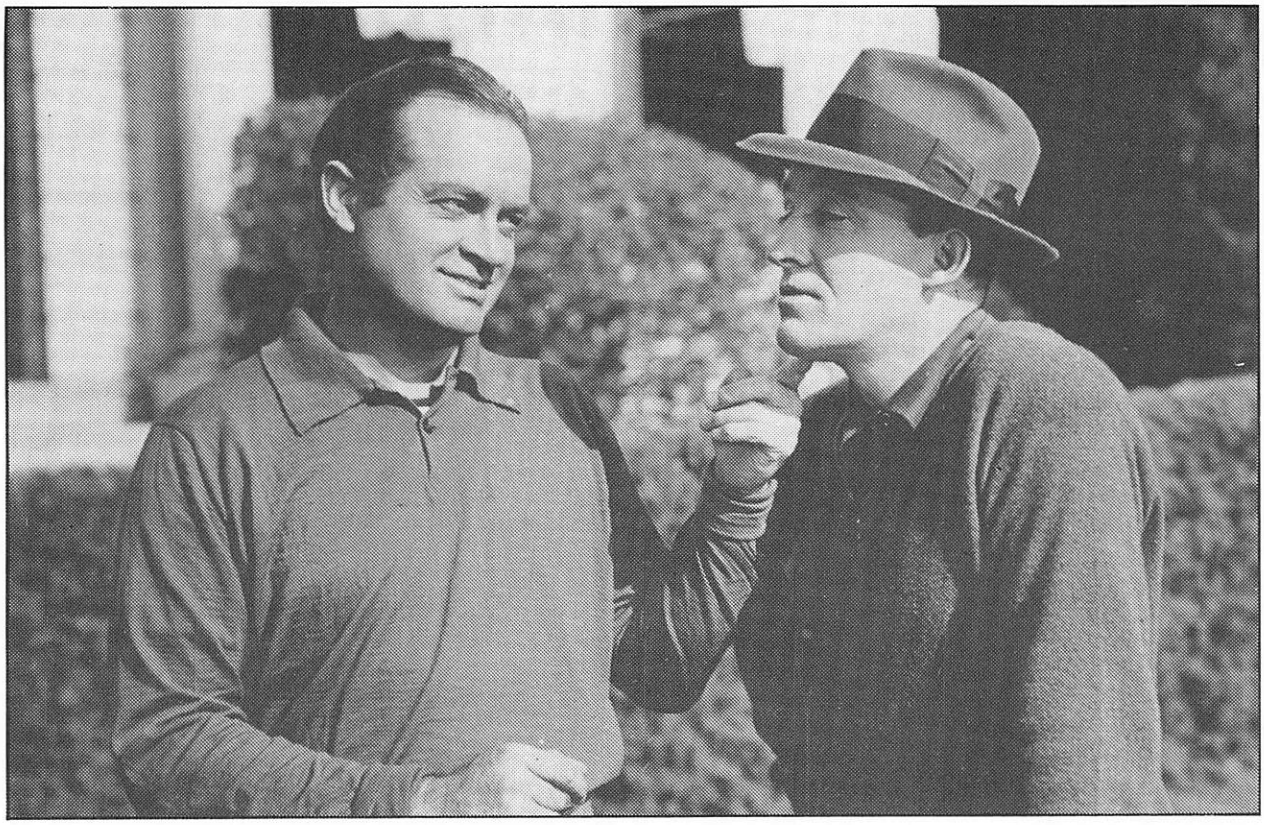
He sneaked into my life in the 1940s. In our living room his Brunswick 78 of "Two Sleepy People" was a regular turntable guest and visits to the pictures allowed me to put a face to the voice when I discovered the "Road" pictures.

His radio style remained an unknown pleasure until the mid-1950s. The BBC bought his current American Radio Show, trimmed it of its commercials and gave it a twenty five minute time slot on the Light programme. It only ran for one series but by then I was familiar with the parts that comedian Jerry Colonna and band leader Les Brown played in Hope's entertainment life.

The Bob Hope story began in Eltham, London. In 1908 the Hope family emigrated to the U.,S.A. ("When I realised I wouldn't become King", quipped Hope). There were a series of unlikely jobs in Hope's teen years. They were the type which crop up in studio publicity handouts but which are far removed from reality. Yet before he was twenty, Hope really did try his hand as a boxer and a dance instructor.

He became a professional entertainer in 1922 when he went into vaudeville as a comedian/dancer with first Lloyd Durban, then George Byrne.

It is reasonable to suppose that he made his screen debut in "The Big Broadcast of 1938" and publicity at the time supports this. Yet Hope saw the movies as a way to fame and recognition in 1930, when he took his first screen test. I became aware of his early entry into films when I read Dennis Gifford's book "The Armchair Odeon" some twenty five years ago. Gifford



had unearthed some long forgotten shorts and listed some eight titles which had featured Hope between 1934 and 1936. As far as international popularity is concerned, three in a row from 1939/1940 made him a major showbusiness figure. Those films were "The Cat and The Canary" (1939),"Road to Singapore" (1940) and "The Ghost Breakers" (1940).

It would be a boring experience for both of us if I explored his filmography in detail. He obviously co-starred with Bing in seven "Road" movies. He never tackled a serious straight role, and had he done so he would not have been accepted by the public as willingly as we took to a serious Crosby in "The Country Girl" and "Man On Fire". The nearest Hope came to acting in an out of character sense was in his 'Fifties Biographical Portrayals in "The Seven Little Foys" (1954) as Eddie Foy and "Beau James" (1956) as Jimmy Walker.

Leaving film work aside, there are several landmark years in Hope's showbusiness career development:

1932 He performed on stage at the Capitol Theatre, New York, with Bing.

1933 He took the lead in the Broadway musical "Roberta"

1938 "Thanks For The Memory", a recording with Shirley Ross, became an international hit. He adopted it as his signature tune.

1938 The "Bob Hope Pepsodent Show" began an eleven year run on American radio.

1942 He began touring the world entertaining U.S. servicemen. He continued performing for the troops until the end of the Vietnam War.

1942 He wrote "They Got Me Covered" the first of several autobiographical books.

1951 He began appearing regularly on television via "Chesterfield Sound Off Time".

If I had to select my own mementoes of his sixty year career I would settle for:

Film — "The Paleface" (1948). The cowardly hero at his best, with the hit tune "Buttons And Bows" thrown in.

Radio Show — "The New Swan Show" of 7th November, 1948, with Doris Day as Guest. Available on Radiola LP NR 1044.

Book — "I Owe Russia $1,200" in which he writes about filming "The Road To Hong Kong" with Bing.

Recordings — Deja Vu Album DVLP 2124 "The Bob Hope Collection". As well as being joined by Bing on eight tracks, the hit recordings of "Thanks For The Memory", "Two Sleepy People" and "Buttons And Bows" are included.

At the start, I mentioned that Bob Hope was no longer in vogue. His gradual fall from cinema popularity began just over thirty years ago. When Bob Baker examined Hope's movie career in 1982 he summarised the turn of the tide as well as anyone when he wrote:

> "After 'The Road to Hong Kong" there was a clear sense that the times had passed him by and accordingly he became a showbiz institution, from whom no surprises were expected."

That institution stands firm today.

Thanks for the memories, Bob.

Keith Parkinson

A THE A-Z OF BING'S MOVIES Z

Keith continues with his mammoth undertaking.

CAPRA, FRANK (1897-1991) Director. Capra wanted to work with Bing before the two got together on the set. He sold 'Friendly Persuasion' to Paramount Pictures in 1948 with the intention of Bing playing the male lead. Budgetary issues intervened and it was two years later before his Crosby ambition came to fruition with the release of 'Riding High', followed a year later by 'Here Comes The Groom'. There was the prospect of a third film at the end of the 'fifties — 'The Jimmy Durante Story' — but difficulties arose which prevented the reunion. Capra's career spanned five decades and almost everyone who went to the pictures before 1960 will have seen at least one of his films. He made popular silent shorts in the 1920s starring Harry Langdon. His first years of major popularity came in the 1930s, starting with 'It Happened One Night' (1934) and continuing with 'Mr Deeds Goes to Town' (1937) and 'Mr. Smith Goes To Washington' (1939). After making 'Arsenic and Old Lace' (1940) he made what is now regarded as his best film: 'It's A Wonderful Life' (1947). By the time he was working with Bing, his style of hometown, honest sincerity plots were fast losing favour and he only managed another couple of films before his retirement: 'A Hole In The Head' (1959) and 'Pocketful Of Miracles' (1961). His autobiography was published in 1971. It was called 'The Name Above The Title', to remind us that he was the first Hollywood Director whose name preceded the film title in the credits.

CARLISLE, KITTY (1914-). Actress and Singer. Miss Carlisle only made six films in her entire career, two of which were made consecutively as Bing's leading lady. This means that between May and October in 1934 Bing and Kitty were probably together for longer than Bing and Dixie! The activity on the Paramount lot during that six months period produced 'She Loves Me Not' and 'Here Is My Heart'. In both, the actress gets her man, despite being from a different strata of society than our hero. She played the Dean's daughter and a Princess respectively. Her career began on Broadway and her only film before she was teamed with Bing was 'Murder In The Vanities', also made in 1934. Her fourth film, 'A Night At The Opera' (1935) looked like being her last. Her marriage to playwright Moss Hart put her career on hold until a brief comeback in the 'forties to make 'Larceny With Music' (1943) and 'Hollywood Canteen' (1944). In 1976 she was appointed Chairman of the New York State's Council on the Arts.

CARLISLE, MARY (1912-) Actress. Mary Carlisle was as good as typecast in two of the three films she made with Bing. She was his leading lady in a trio of Paramount pictures from the 'thirties: 'College Humor' (1933), 'Double Or Nothing' (1937) and 'Doctor Rhythm' (1938). In the first one she was a student being taught by Bing as Professor Danvers. In the other two she was a rich girl. As the stepdaughter of industrialist Henry J. Kaiser the roles might have been second nature to her. In 'Double Or Nothing' she was Vicki Clarke, one of the beneficiaries under a strange will that would also bring riches to Bing if he can double $5000 within a month. As heiress Judy Marlow in 'Doctor Rhythm' a chance meeting with Doctor Bill Remsen (Bing) leads to eventual romance and happiness. Her film career began in 1932 and a couple of dozen medium budget films later she retired when she married actor-socialite James Blakely. In 1951, with showbusiness well behind her, she took over the management of the Elizabeth Arden Beauty Salon in Hollywood.

CARMICHAEL, HOAGLAND HOWARD 'HOAGY' (1899-1981). Songwriter/Actor. Three of Hoagy's compositions were in a similar number of Crosby pictures. Contrary to popular Hollywood practice, Carmichael was content to produce "One Off" efforts. The quality of the longevity of his Crosby film trio is incontestible. With Edward Heyman he wrote 'Moonburn", which Bing sang in 'Anything Goes' (1936). Two years later he collaborated with Frank Loesser on the catchy 'Small Fry' for 'Sing You Sinners' (1938). His crowning glory came with 'In The Cool Cool Cool Of The Evening' which netted an Academy Award jointly with Johnny Mercer for 'Here Comes The Groom' (1951). Hoagy was always the one who provided the big tune. His friendship with Bing went back to Whiteman days, a time when his most famous composition 'Stardust', was written. He fondly recalled their relationship in his two autobiographies, 'The Stardust Road' (1946) and 'Sometimes I Wonder' (1965). On the odd occasion when Hoagy wrote both words and music, his own twangy nasal voice provided the definitive vocal interpretation. Listen to 'My Resistance Is Low' if you need proof.

CASTLE, NICK (1910-1968) Dance Director. The ten musical numbers in Paramount's remake of 'Anything Goes' (1956) were staged by Nick Castle. Castle spent most of the fifties at Paramount Pictures and the two films he made prior to 'Anything Goes' also had memorable dance sequences: 'Red Garters' and 'The Seven Little Foys'. They provide examples of his skills in drawing passable footwork performances from non-dancers (Guy Mitchell and Bob Hope respectively). He entered the movie business following a stint as a dancer in Vaudeville. As a choreographer at Fox Studios he worked with Shirley Temple and Al Jolson in 'Rebecca of Sunnybrook Farm' (1938) and 'Swanee River' (1940) respectively. In 1941 he moved to Universal and met the challenge of working with Olsen and Johnson in "Hellzapoppin' (1941) and the Glenn

Miller Orchestra in 'Orchestra Wives' (1942). The main Hollywood studio for musicals was M.G.M. and it was only natural that he should progress to that studio for the likes of 'Summer Stock' with Judy Garland in 1950 and 'Royal Wedding' with Fred Astaire the following year. His swansong saw him back where he began, at Fox, for the neglected remake of 'State Fair' (1962).

CHAKIRIS, GEORGE (1933-). Actor/Singer/Dancer. It is the latter skill as dancer that links Chakiris with Bing at the outset of the former's career. He began his movie career at age fourteen singing in the chorus of 'Song Of Love'. He then attended dancing school and his second screen outing as a dancer was in 'White Christmas' (1954). His transition to dramatic actor was gradual but by 1961 he was Oscar nominated for his part in 'West Side Story'. Decreasingly important roles followed and his screen career fizzled. In 1992 he could be seen down the road from me in Liverpool in a touring company revival of 'Oklahoma'.

Joan Caulfield and Bing on the set of 'Welcome Stranger'

CAULFIELD, JOAN (1922-1991) Actress. The attractive Joan Caulfield appeared with Bing in 'Blue Skies' (1946) and 'Welcome Stranger' (1947). She also made appearances in two of Paramount's "All Star" movies to which Bing made slight contributions — 'Duffy's Tavern' (1945) and 'Variety Girl' (1947). Her career was fully covered in the obituary which was printed in BING 99.

CAVETT, FRANK (1907-1973). Screenwriter. The only Crosby picture which Cavett worked on won him a well deserved Oscar as co-scriptwriter with Frank Butler. It was 'Going My Way' (1944), arguably Bing's best remembered screen role. There is another tenuous Crosby connection because he contributed to the story of 'Smash-Up" (1947) allegedly based on Bing's wife Dixie's alcohol problems. Cavett's writing career began in 1939 and peaked with his last assignment. That gained him a second Oscar for collaborating on the story of 'The Greatest Show On Earth' (1952).

CHAPLIN, SAUL (1921-). Composer, arranger, musical director and producer. Born Saul Kaplan, he'd been in showbusiness for about twenty years before he first crossed paths with Bing. This was when he worked at M.G.M. and worked on the musical adaptation of 'High Society' (1956) alongside Johnny Green. Exactly twenty years were to elapse before he used Bing's 'Now You Has Jazz' duet with Louis Armstrong from 'High Society' as one of the musical clips featured in 'That's Entertainment — Part 2'. At that stage he was virtually retired but acted as co-producer on that M.G.M. compilation movie. In 1947 Bing had a hit with 'Anniversary Song', for which Chaplin wrote both words and music.

CHECK AND DOUBLE CHECK. Film. This was the second feature film in which Bing appeared. Like

the first, 'King of Jazz' (1930) he was joined by the Rhythm Boys. They appear in the background singing 'Three Little Words'. The Rhythm Boys filmed their contribution in August 1930. It was Bing's last Hollywood encounter before marrying Dixie Lee on September 29th. More or less simultaneously with their stint before the cameras, the boys made a commercial recording of the song with Duke Ellington and His Orchestra for subsequent release by RCA. It was Bing's last involvement with RKO Pictures until 'The Bells Of St. Mary's' (1945).

CLEMENTS, STANLEY (1926-). Actor. Fourth billed as Tony Scaponi in 'Going My Way' (1944), Clements was well on his way to making a ten year plus career as an adolescent tough. He certainly gave Father O'Malley a tough time in 'Going My Way' as the leader of a gang of delinquents. He entered movies in 1941 and found his level in low budget films as a young adult lead. By the 1950s, he was a screen regular in the Bowery Boys films, the last being 'In The Money' in 1958. For the record, his first wife (1945-1948) was Gloria Grahame.

CLOONEY, ROSEMARY (1928-). Singer/Actress. Rosie's one Bing pic. was the 1954 'White Christmas'. She played Betty Haynes, singing partner and girlfriend to Bing. By that time in her career, half of her life had been spent in showbusiness. She began singing on Cincinnati Radio with her sister Betty before going solo. Her Hollywood career was brief and surrounded her Crosby effort with 'The Stars Are Singing' (1953), 'Here Come The Girls' (1953), 'Red Garters' (1954) and 'Deep In My Heart' (1955). By then her Bing vocal relationship was beginning to build. For almost all of the 'fifties she was around when Bing was broadcasting on American radio, usually under Buddy Cole's supervision. Two well loved record albums with Bing followed and at the end of the Crosby career she was still providing sterling support on Bing's concerts. A record career revitalisation occured in the 'eighties when she began making albums for the Concord Label. Fond memories of Bing are found in her autobiography 'This For Remembrance' (1977).

COBURN, CHARLES (1877-1961). Actor. Coburn appeared at ten yearly intervals in Bing pictures.

Road to Singapore (1940)
Mr. Music (1960)
Pepe (1960)

In the first he was Bing's dad. In 'Mr. Music' a producer and in 'Pepe' one of several guests. 'Pepe' also provided our final opportunity to see him on screen after a prolific career of almost thirty years. He was almost always cast as a hard headed businessman with a heart of gold, as was the case with his 1940 and 1950 Crosby movies. The parts he played were usually too meaty to put him in the character actor category and when he wasn't billed 'above the title' supporting actor fits him best. It was in that capacity that he won an Oscar for 'The More The Merrier' in 1943. Three memories I have of him from my picturegoing days in the 'fifties are 'Gentlemen Prefer Blondes' (1953), 'Around The World In Eighty Days' (1956) and 'How To Murder A Rich Uncle' (1957).

COLLEGE HUMOR. (Film). This was Bing's second film made under his Paramount contract. Shot during March and April of 1933 it was in the cinemas by June. Bing is Professor Danvers, who teaches drama (heavily sprinkled with popular music). As well as providing a showcase for Bing to sing a medley of his earlier hits, audiences were treated to a trio of soon to be Crosby standards from the 1930's. 'Learn To Croon', 'Moonstruck' and 'Down The Old Ox Road'. Buried in the film's cast list is one James Donlan. He is best remembered today as a marathon drinker and the father of actress Yolande Donlan. He did not find fame at all as a fortune teller when he stated 'This Crosby kid can't act at all. Imagine signing a crooner'.

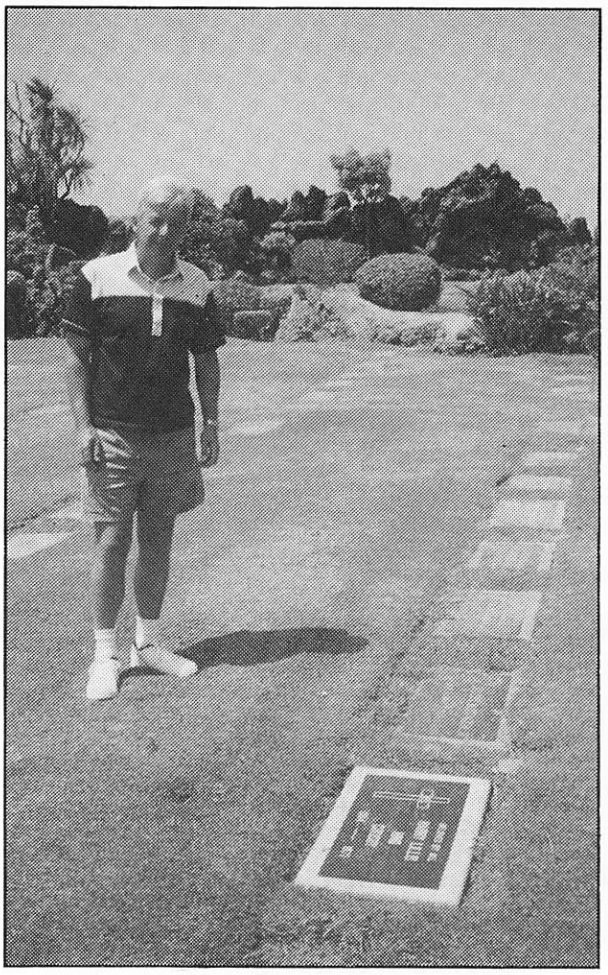
COLLINS, JOAN (1933-). Actress. If her one Crosby picture was not significant, I could quite happily omit Miss Collins from this A to Z. However, she did take the 'Dorothy Lamour' role in the last 'Road' picture and so is technically Bing's leading lady on 'The Road To Hong Kong (1962). Her autobiography 'Past Imperfect' made a number of uncomplimentary remarks about working with Bing. These were excised from the American printing of the book. Joan Collins' film career began with 'I Believe In You' (1952). Three years later she had been signed by 20th Century Fox and her Hollywood career began with 'Land Of The Pharoahs'. By the late 'seventies her film career was virtually over but by then American television Soap Operas had claimed her. She provided some of the best playground jokes of the 1980s.

COLONNA, JERRY (1904-). Actor, Trombone Player and Singer of sorts. Colonna appeared in three 'Road' pictures, making diminishing contributions. He was Achilles Bombanassa in 'Road To Singapore' (1940) when his suit was effectively ruined by Bing and Bob's application of Spotto. Colonna got revenge by singing 'Carry Me Back To Old Virginny'. He played himself in 'Road To Rio' (1948) in which he led a posse that failed to help the plot or catch anyone. Then, for old times sake, he made a brief guest appearance in 'The Road To Hong Kong' (1962). In addition he was in the star-studded but virtually plotless 'Star Spangled Rhythm' (1942) in which Bing appeared. He was a regular on Bob Hope's Radio Shows and quite often had a spot in Hope's movies (e.g. 'College Swing' (1938)). He also had brief fame in the early 'fifties as a result of a short lived recording contract with American Decca.

GOING HOLLYWOOD?

The advert placed by Starline Tours in BING 101 has generated a fair amount of interest and as we went to print (mid-February), we understood that the first batch of firm bookings had been made and that there were other enquiries outstanding. Bookings from other parties for the "Hooray For Hollywood" tour as a whole are going well.

Members may like to know that my holidays last year took me to California and naturally I made the pilgrimage to Bing's grave and what a lovely place to be buried. Bing's grave is very simple as are all the graves at the huge Holy Cross Cemetery.



Malcolm Macfarlane at Bing's grave.
(photo by Kathy Macfarlane)

Bing is buried alongside Dixie Lee and his mother and father. Lindsay's grave is about 150 yards away. I noticed the grave of Bela Lugosi quite close to Bing's last resting place.

During the holiday, we went to Hollywood to see Bing's footprints outside the Chinese Theatre and also we saw his stars in the sidewalk.

Hollywood Boulevard is rather "tacky" but the suburbs of Beverley Hills, Holmby Hills and Bel Air are superb. We were taken past the site of Bing's Holmby Hills house (see BING No. 97, page 22) where the incredible property belonging to Aaron Spelling now stands. I managed to have a trip around Paramount studios with its Bing memories which was very interesting indeed. We sat on the set of "Cheers" and later we bumped into Whoopi Goldberg outside the set for "Star Trek: The Next Generation". In San Francisco, I stumbled across old St. Mary's Church in Chinatown and I hurried into the church bookstore to see if they still had some of the rare Christmas Star LPs left (see BING No. 96, page 18 for details). Sadly they hadn't but they showed me a book about St. Mary's containing a photograph of the LP cover. I also went to see the "San Francisco Experience" with which Bing was originally associated but no mention of his involvement was to be seen.

I was with my family and obviously my first priority had to be to them with 'Bing searching' taking second place. This would certainly not be the case with the Starline Tours trip planned for October which will give special attention to Bing fans. From my own experience, it certainly looks to be good value. Write to Clive Roberts at Starline Tours, 72 Cavendish Place, Eastbourne, Sussex BN21 3RL for details if you are interested. I must emphasise however that the ICC is passing on details of the tour in good faith and cannot be responsible for any dissatisfaction arising from members' involvement in this matter.

Ron Bosley has drawn up a most interesting tour of Hollywood concentrating on places with Bing memories. I certainly wish it had been available to me during my time there. Unfortunately, space prevents us from publishing this but anyone interested should contact me and I will provide a copy. A donation of £1 to the ICC to cover post and photocopying would not be refused!

Malcolm Macfarlane

BING IN THE U.S.A.

David Lobosco gives us news of the Bing scene with a 'Letter from America'.

1993 started out very poorly for the Crosby scene in the United States. Despite Bing turning 90 in May, the country is still going crazy over the new Elvis Presley stamp, which is selling out in record numbers. Despite the overactive craze for Elvis, Bing still manages to pop up from time to time. Peggy Lee recently published her new autobiography called "Miss Peggy Lee". There were many good pages dedicated to Bing and a few pictures. Miss Lee said about Bing, ". . . It amazed me how humble Bing was. Many times he said that he wished he had made something of himself. I tried to convince him how much he meant to the world, but I don't think I ever convinced him".

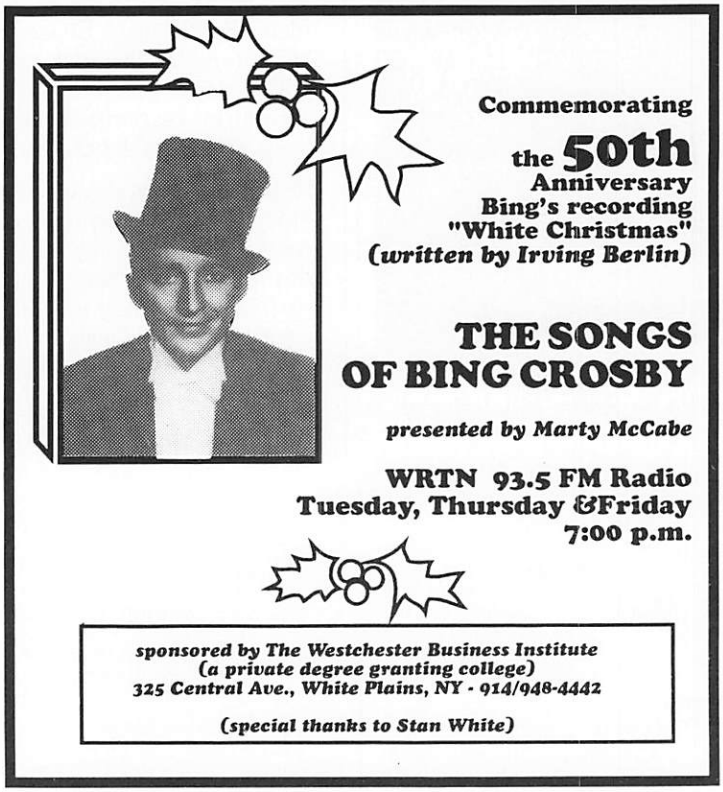
When Carol Burnett had her reunion show on television, she had a brief clip of her singing with Bing, but the clip was so short that I didn't recognize the song. Many of Bing Crosby's movies have been shown on television, even though the usual ones are always shown. We got the joy of seeing such Crosby gems as: "Mississippi" (1935), "Riding High" (1950), "The Road To Singapore" (1940), "Here Comes The Waves" (1944), "Mr. Music" (1950), and "Star Spangled Rhythm" (1942). On pay-television they showed "High Society" (1956), "Man On Fire" (1957), "Pennies From Heaven" (1936), and "Say One For Me" (1959). That's not too bad, but I am still wishing the rarer Crosby movies would come out such as "Rhythm On The Range" (1936) and other thirties movies.

Getting back to the Elvis stamp, it looks like possibly a Bing Crosby stamp will be issued in 1994. The Post Office is going to issue out other legends of Hollywood. If this is so, it seems to me that Bing's a shoe-in for a stamp. Other stars considered are Judy Garland and Grace Kelly, although the Post Office hasn't said who will follow up the Presley stamp.

"The Magic Of Bing Crosby Part One" dazzled everyone who saw it, and a follow-up video was planned. However, it looks grim for a second video. The Readers Digest Company issued an extended version of part one, that features extra clips that were supposed to be contained in the sequel. Our fingers are all crossed, and we're awaiting news on the fate of the second tape. A final bit of interest to Crosby fans, there is planning for a movie based on the life of Russ Columbo. Columbo, you will remember, was an early rival to Bing, who unfortunately died in 1934. Actor Tom Cruise will play the young crooner, and I'm sure there will be great mention of Bing in the movie. Well, that's Bing in the United States! Best wishes until the next time!

David Lobosco

(Editor: Thanks, David. Ernest Sutkowski's Westchester Business Institute continues to sponsor a three times a week show about Bing and the DJ Marty McCabe has recently commenced phoning celebrities who worked with Bing, such as Rosemary Clooney, and he then interviews them 'on air'. Ernest continues to promote his show in local newspapers and magazines as shown below.)



MEMO FROM MACHLISS

Continuing our "international" theme, we go 'down-under' and warmly welcome back Bob Machliss to the pages of BING.

Although new Crosby CDs are commonplace these days, the different companies re-issuing out-of-copyright material are fast doubling up on titles. One example I received some months ago is a beautifully produced double-CD set called "The Jazzin' Bing Crosby, (1927-1940)" which features 48 great tracks. The only problem is that, with one or two notable exceptions, *all* have been issued on more than one CD in the last 2-3 years already! Who do the producers think is out there to buy these things! Surely the market is saturated.

Equally annoying is the fact that some companies mix Bing's Whiteman era with his work of later decades. To my ear, in retrospect, there are really 'four ages' of Crosby and the styles don't sit comfortably together:

1. 'Pre-Bing' Bing (1926-1930)
2. 'Crooner Crosby' (1931-1935)
3. 'Good Old Bing' (1936-1965)
4. 'Old Bing' (1966-1977)

Bing's voice changes so much over the four periods (to say nothing of the orchestral backing) that to the untrained ear, he can sound like a totally different singer. I don't know how the casual purchaser would respond.

That leads me to a question which I've often asked before — WHO is buying Crosby records these days? How many younger members of the general public would spontaneously buy a Crosby CD? As for the members of the various Crosby clubs around the world, surely they have a limited interest (and money) for buying the same material over and over again. Especially when you get into the 'Greatest Successes' area, how big is the market for the same old stuff? *Someone* must be buying but WHO?

Tracks that I'd like to see re-issued

For some reason, there is a handful of very fine Crosby vocals that are rarely re-issued from his Decca period. Among them: October 5, 1934 — Two Cigarettes In The Dark, November 12, 1935 — On Treasure Island, November 12, 1935 — Adeste Fidelis, November 12, 1935 — Silent Night, March 24, 1936 — We'll Rest At The End Of The Trail, March 22, 1939 — God Bless America, March 22, 1939 — The Star Spangled Banner (They say that America's national anthem is hard to sing, but Bing makes it sound *easy*), July 14, 1941 — Darling Je Vous Aime Beaucoup, June 17, 1952 — You Don't Know What Lonesome Is, April 30th, 1954 — If You Love Me.

I guess that the 1935 Adeste Fidelis/Silent Night tracks have never been touched because the later versions sell so well, but to a collector, they are far better examples of the Crosby voice in action. The track that surprises me because it *never* even gets a mention is 'You Don't Know What Lonesome Is' from 1952. Bing's delivery is just right and the arrangement consisting of a single acoustic guitar and vocal group gives the track a wistful, haunting quality. Although it was re-issued in the 1950s, to the best of my knowledge, it has not surfaced since. A pity. Am I the only one to really like this 'forgotten' Crosby vocal?

A double LP set that could stand re-issuing on CD is HOW THE WEST WAS WON. Apart from turning up in Japan a few years ago, this has not been sighted for decades. RCA lavished money on the production and Bing is obviously giving it his all, but I guess that the record-buying public wasn't interested as the recording seems to have sunk into oblivion. Again, a pity.

To me the standout number on "The Jazzin' Bing Crosby, (1927-1940)" was the soundtrack recording of 'Rhythm On The River'. That's one major area that has been ignored by re-issue companies today — the *film* versions of Bing's songs. Using today's technology, there must be some great potential issues of 'new' Crosby material such as 'You're The Top' from the first version of 'Anything Goes'. I know that a lot of film songs have dialogue or sound effects in inappropriate places, but many are free of such interruptions and the sound quality, orchestrations and Bing's delivery are often better without the restrictions of a three-minute 78. Perhaps the film copyright laws are tighter than those apply to records but if 'Rhythm On The River' got through, then why not others?

Finally, I wonder whether there is enough radio material available to put together a Bing & Mills Brothers CD one day? I've always thought it was a shame that no-one thought of getting them together in the mid-70s for a reunion LP (or for that matter, why Jack Kapp never paired them after the early thirties). I think that that would have been one of Bing's best 'late' recordings. As can be heard from Bing's 50th Anniversary concert, the magic was still there.

Bob Machliss

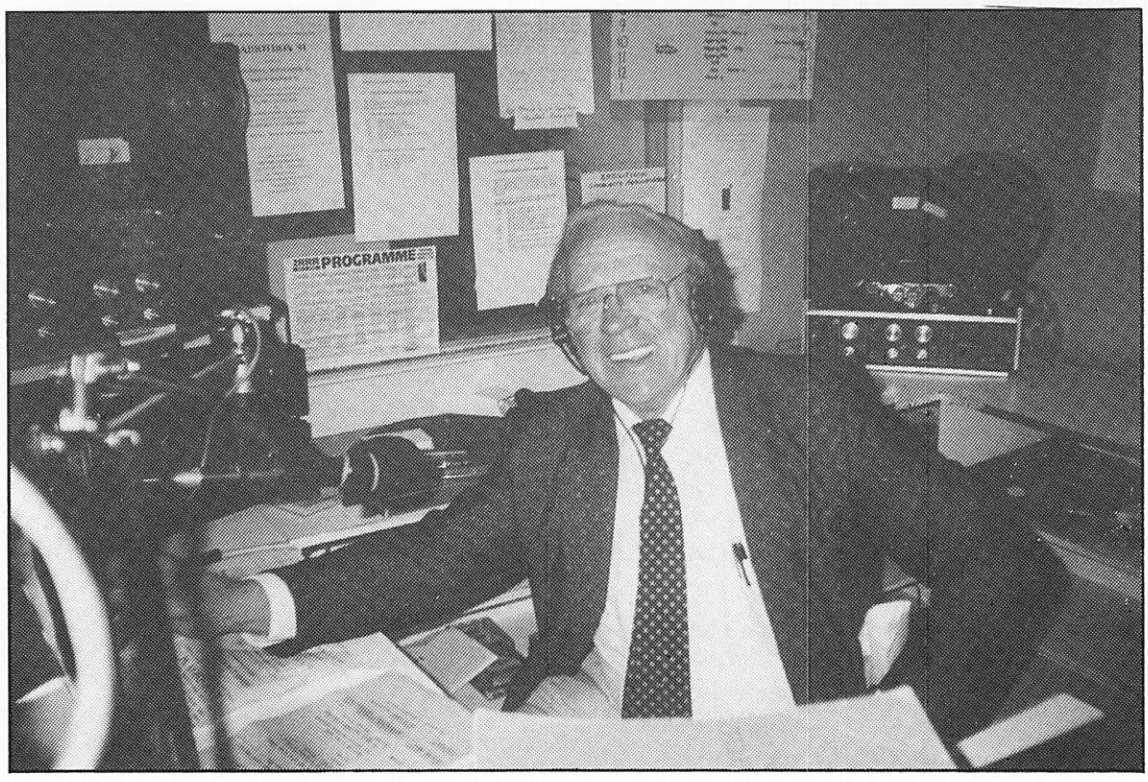
COME IN RADIO SYDNEY

Bruce Argyle is a new member from Australia who joined us for the first time last issue. Bruce presents several nostalgia programmes during the week on a Sydney radio station, Ryde Regional Radio (2RRR) on 88.5 of the FM band. Bruce has been a keen Crosby man all of his life and he is using his radio programme to good advantage in playing mainly Bing.

Through Bruce, 2RRR has become an unofficial sponsor of the ICC and our club is receiving regular mention over the Sydney airwaves. The local radio listeners are certainly benifiting as well with the amount of Crosby they can now look forward to every week.

If you get down Sydney way you'll have the comfort of knowing you stand a good chance of hearing Bing on 2RRR. Welcome Bruce and thanks.

David Currington



Bruce Argyle at the microphone of Sydney radio Station 2RRR, August 1992

One Sweet Letter From You

Members' views, opinions and comments are always welcomed and we have great pleasure in reproducing some of the letters received since the last issue.

Brian Ford, 4 Price Way, Hampton, Middlesex TW12 3XD.

Many of us have been driven out of shops by the sounds of a cat being pounded between two dustbins that passes for music in some quarters. Imagine my delight, when shopping in Hounslow recently, when I was serenaded by Bing for the whole time I was looking round. The songs were not the usual "White Christmas" which we get this time of the year but "Danny Boy", "Summertime", "Swinging On A Star" etc.

Ironically this shop is called "The Madhouse". This kind of 'mad' I can live with!

(Editor: Brian's letter was received as our Christmas issue went to print as was the following letter from Clive Menadue.)

Clive Menadue, 21 Sunny Bank, Pyle, Mid-Glamorgan CF33 6LW.

. . . I've heard that Bing's final Christmas show will soon be available to BING club members. I'm not keen. It seems to me to be a sad and bitter thing to

expose once great artists to the public at the shadowy ends of their careers when they are straining to recall a distant echo of what they once were. You don't drag once great cellists or pianists back to the concert platform when their gnarled and weary fingers would no longer be able to produce the magic of other days so why display this old and weary man whose voice had long deserted him to people who happily remember the vibrance and drive of the real Bing Crosby? Just a personal opinion, I know many people feel differently but I thought I'd tell you how I felt about it.

One major source of irritation to me is the scarcity of Bing's recordings on BBC radio. That's understandable to a great extent but even worse is the fact that when a record of his *is* played, it always turns out to be some ghastly thing he did in his old age when even his greatest fans will admit there was precious little left of his talent. When is a *real* Crosby fan going to be allowed to run one of these shows in order to demonstrate to the younger public that Bing Crosby records are not all ancient wails and groans and that there are many hundreds of records available testifying to an extraordinary and rare talent?

(Editor: Clive is a relatively new member and we welcome his thoughts. Whilst I felt that the last TV show was a little sad because of Bing's tired and ill appearance, there were memorable highlights and I'd rather have the show issued than not. Clive is clearly not a fan of the older Bing but others are and please let me have your views.

In BING 101, we sought information about the film Honor Caddies and from Bob Lundberg of Bingthings Society comes the following information.)

Bob Lundberg, 5021 57th Avenue Court West, Tacoma, Washington, 98467-4802 USA.

. . . Honor Caddie is approximately 20 minutes in length. It was filmed for a foundation offering university scholarships for golf caddies. (This is before the days of golf carts). Bing is the predominant personality, and sings "Tomorrow's My Lucky Day." Also featured is Bob Hope along with notable golf professionals in the 40's. My copy was obtained through our good music editor Charlie Baillie. A friend of his obtained the film, then converted it for VHS video. Some of our members have ordered a duplication for their video collection.

Mrs. Margaret Otway, 14 Barnsley Way, Conisborough, Doncaster DN12 3LB.

I was recently made aware of the existence of the ICC after purchasing a recent video about Bing in which the name was listed amongst the credits. After then searching through the covers of the few Crosby music cassettes which over the years I have purchased, I was disappointed to find that hardly any mentioned the organisation and not one gave the address. Not surprisingly I suppose since often the compilers of these tapes fail to recognise that the purchaser requires a little more than just a listing of the song titles. However I fortunately bought "Bing Crosby — The EP Collection" and Ken Crossland finally came to my rescue.

I became a Crosbyfile some years ago at the first sound of Bing Crosby's voice on a tape of his radio shows which I stumbled across on a market stall in Newcastle. Since then I have searched for anything which is Bing Crosby, tapes, videos, literature but one of the things I have not yet found are those who share the same enthusiasm . . .

(Editor: What a lovely letter and how reminiscent of how many of us felt when we first discovered that there was a Crosby Club. Welcome aboard Margaret, not only are you amongst friends but you have now found those enthusiasts you were looking for! A feast of goodies awaits you ranging from the A-Z of Bings recordings, the film book called "Road To Hollywood", to books about Bing's recordings and alternate takes plus the opportunity to pick up Bing items through Trading Post. What a marvellous time you are going to have!

Clearly the publicity on the EP Collection issue has proved very valuable as several new members have joined us following this. It just shows that we must keep spreading the word. One member who tried to do this was Jack Hobday.)

Jack C. Hobday, 42 Benson Avenue, East Ham, London E6 3ED.

I wrote to Nigel Reynolds, Art Editor of the Daily Telegraph last August and sent him a cassette of Bing's songs. I asked him if the Daily Telegraph would do a write-up on Bing as a mark of respect on the 15th anniversary of Bing's death. I received a reply from Mr. Reynolds as follows:

"Thank you for your letter and for sending me your tape of Bing Crosby Songs. I am afraid though that we simply do not have space on the arts pages to publish an article on the 15th anniversary of his death. So sorry."

(Editor: Nice try, Jack and at least you got a reply. Although you weren't successful this time, it's well worth plugging away because those in the media do take note of what's being said to them and eventually you will obtain some publicitiy.)

John Dobson, 547 Middle Park Avenue, Eltham, London SE9 5QP.

Thank you very much for another wonderful issue which I received a couple of days ago. I am very impressed with the English listing of the 78s on pages 11 to 16 as I consider it covers the best period of Bing's records . . .

Ian Arnott, 22 Sycamore Crescent, Culcabock, Inverness, Scotland.

Just a note with my subscription to congratulate you and the team on the continued excellence of the magazine. Hard to believe that Bing has been gone all these years, yet our interest in his voice and career never wanes.

1992 has been a good year for us collectors, with the video releases and the CDs etc and there still appears to be more in the pipeline, great stuff . . .

Gerry Didymus, 120 Francis Avenue, Southsea, Hants PO4 0ER.

. . . may I take this opportunity of congratulating everyone concerned for maintaining such high

standards. The magazine is excellent and so professional, packed with information and comments, and is always a pleasure to read.

At present I have two radio shows on BBC Radio Solent. "Starlit Hour" is broadcast every Sunday lunchtime from 1.05 to 2 pm, and one or two Bing records are included every week. Sometimes more are added at special anniversaries. The other programme "A Date With Swing" is a big band show and goes out every Thursday from 9.05 to 10 pm over not only Solent, but other BBC local stations in Sussex, Surrey and Berkshire, and naturally Bing gets a look-in on that as well.

Naturally with Leslie Gaylor as a friend I have had plenty of assistance from him over the years, and I can never repay his generosity.

I was a freelance news correspondent for BBC for 45 years until my retirement from this work last Christmas, and I made my first broadcast on the old West Region back in 1957. I have been with Solent since it opened on New Year's Eve, 1970, and have done music programmes for them every week for the past 15 years.

(Editor: Keep up the good work Gerry and may you go from strength to strength. Thanks for the many years of Bing-plugging and long may it continue.)

Stan White, 57 Stanley St., Rothwell, Kettering, Northamptonshire NN14 2EA.

BING 102 makes good reading throughout, and the listing of Bing's 78s with some label reproductions makes a useful extra feature.

It remains to be seen whether anything will be done about the price of CDs, the facts are that such as Pickwick, do keep the price down, and with good reproduction quality — depending on the source of the material, but even on some 78 compilations with some noisy backgrounds, that firm do obtain a nice warm tone from their product.

As for CD reproduction sounding harsh and lifeless, this again is mostly concerning older material taken from 78s and transcriptions (disc). It all depends on the person making the master for a CD, making sure that the sound balance is correct, engineers such as John R.T. Davies know exactly how to prepare a good CD master from 78s. A good example of good reproduction from a CD is the recent "Bing EP Collection". I know that one or two people have expressed surprise at the background noise at the beginning of "The Moon Was Yellow" but of course that was part and parcel of the original EP — and the master used. CDs are excellent as long as they are mastered correctly. In his reviews, Derek often mentions that certain adjustments need to be made to obtain a good sound, which is often the case, another complaint is "too much echo" . . .

(Editor: Several members picked up my query about the respective merits of LPs and CDs and copies of newspaper articles on this subject were sent to me. One article suggested having our LPs 'washed' by specialist dealers for £1 each so that the crackles and pops would be reduced. Another article described the activities of a pressure group known as Analogue Addicts which firmly believes that LPs are superior. The final newspaper extract is taken from the Daily Telegraph of 14 November last year and is reproduced below.

LPs 'a sounder investment than than the CD'

By Roger Highfield, Science Editor

VINYL records sound better than compact discs, it was unanimously decided by 100 people in the audience at the Royal Institution, London, yesterday.

The audience was asked to make the decision during the institution's Friday evening discourse by Professor Jack Dinsdale, an engineer, who spends his spare time trying to develop the perfect hi-fi system and testing them on audiences — who were generally 90 to 95 per cent in favour of LPs, he said.

He was convinced that vinyl recordings were of much higher fidelity than compact discs.

Several makers of high quality CD players refused to participate in the demonstration, "fearing public humiliation — they know that their up-market product is going to be trounced by the LP," he said yesterday.

It is Prof Dinsdale's fourth public "shoot-out" using £10,000 worth of LP and CD equipment, a ritual in which he plays music recorded at the same session.

"Those fortunate folk who have retained and cared for their libraries of LP records can still enjoy a superior quality of sound reproduction than can those who discarded their former collections in favour of the new medium," he said.

Prof Dinsdale said that for a tenth of the amount LP collectors would spend on converting to CD they could buy a top quality player and "be astonished at the treasure that lies in them thar grooves".

While CD players surpassed record players in terms of ease of use and special facilities, he said that "on the all important issue of sound quality, the LP would appear to win the day".

But he added that unless the playing deck cost more than £1,000, a CD would probably sound better.

But what about 78s. Our old shellac records had a certain resonance that does not seem to have transferred to LP or CD. How would 78s compare if mint versions where played on superior equipment? Not too bad, I'll bet. However, here's a different opinion about CDs . . .)

Tony Carpenter, 9 Woburn Place, Brighton, East Sussex BN1 9GA.

. . . Being retired, getting into CDs has been delayed but I am happy to write that I have begun to collect them. The sound is so superior even to mint LPs that, at first, I was amazed at their quality.

I recently got involved in local Hospital-radio and was very surprised to discover they had no Bing records, tapes, cassettes or CDs. Can you believe that? There are four Sussex Hospitals in the set-up, so I made an appointment and took along about ten LPs and good quality cassettes and, being a Charity organisation, they were delighted to have them, as they were being inundated with requests which they were unable to play. I took a great deal of time to write some discography and biography details for them in order to

help their DJs who are quite young and by that token, completely without any knowledge of Bing's life or tremendous popularity and career. They were so delighted, the patients, have responded to the material and requests are flooding in.

Turning to the Keith Parkinson article, in BING 102, regarding Bing's "hair" in which he is sure it is not a hair-piece. I cannot agree, I am certain it is! Obviously dis-arranged for a scene, I shall look into this picture's origins later at length and let you know what I discover.

(Editor: Tony is a considerable photo buff and in fact gave tremendous help to the new team by supplying a large batch of excellent photos which we are still using in BING. We look forward to the result of his researches but in the meantime he has an ally . . .)

Peter Cakanic Jr., 902 Plaza Place, North Augusta, SC 29841-4909, USA.

. . . Regarding the BING 102 cover, I disagree with Keith Parkinson when he says "the hair is obviously real". I don't think that Bing ever had as full a front as is pictured. In some of the Rhythm Boys group pictures, Bing was already showing a "widows peak". On this photo, it is full in the front, one of his better toupees. If you notice the shadow, only the sides are mussed, that part was his own.

I wouldn't bet the ranch, but I kinda think this is on the "Here Is My Heart" set. I believe he sings one song while in a robe. He could have discarded it for this shot. Whatever, I'd bet the front part is a toupee.

In December, 1951, I returned to the States after a stint in the Korean conflict and stopped in Los Angeles on my way home. A cocktail lounge on Hollywood Boulevard had a poster announcing "Harry Barris — famous composer is appearing playing his and other popular tunes". I went into the piano bar, sat right by Harry, and asked him to play "At Your Command", mentioning that I had a record of him playing the piano on that. "Oh, you must be a Crosby fan" replied Harry. After playing my request, he declined to accept a tip and then gave me his autograph.

Next time you see Ken Crossland, tell him his notes on the "EP Collection" CD are superb . . .

(Editor: Interesting comments about our cover picture for BING 102. To help the discussion, I've had a look at my battered video of "The Big Broadcast" and Bing does wear pyjamas, just like those on the cover, in a scene after he and Stuart Erwin have tried to gas themselves. The odds are therefore on Keith being right about the film at the moment unless anyone knows better. I don't dare venture an opinion about the hair though!)

Bill White, 47 Victoria Rd., Warley, Brentwood, Essex CM1 5DR

Thought I'd drop you a line or two and at the same time congratulate you on becoming the new Editor, more power to your pen.

I hardly think I've written to BING since Reg died! I used to write to Reg about once a month and he to me, but seldom on matters Bing, more on dance bands or Paraguayan music, as you probably know, Reg was a great lover of South American rhythm, and so am I. I'm afraid that when we did write on Bing we usually ended up having a ding dong, our views were not exactly compatible. With dear old Reg, Bing could do no wrong and no one, but no one, could sing a song like Bing, I often disagreed, saying that Jim Reeves was better on Country and Western songs and Frank Sinatra's version of "Birth Of The Blues" was better than Bing's, if I remember rightly Reg didn't reply for nearly three months on this one, most unusual for him, and I don't really like Frank Sinatra! Other people could, and often did sing certain songs better than Bing, this is backed up in the last issue of BING in the article "Bing's All Time Greats" with Peggy Lee and the song 'The Folks That Live On The Hill", but perhaps this time I'm inclined to disagree.

When BING arrived on the doorstep, I devoured it almost at one sitting and then, after the New Year took time to read it again more slowly, usual with me, and there are a few points that are of more than passing interest. Let's start at the front. BING AT THE BEEB, I enjoyed this one, and the MM cuttings, I had given up MM by that date, it had veered away from the jazz and dance policy and was more inclined to up and coming vocalists . . .

The English listing of Bing 78s, I would have thought it would have been better to have published this, or republished rather, as a separate booklet, I'm sure it would have sold well among younger and newer members . . .

The letter page is always of vast interest, but one thing I'm not sure about is this continual writing to radio stations requesting Bing records, does it really do any good I wonder? It seems to me that having done so, then one must listen to all these programmes just to hear if the record gets played. Some people must spend an awful lot of time listening to radio, I haven't got one, except in the car, which is permanently tuned to Breeze AM, which quite often plays a Bing record, but never mentions the requestee's name. What would be more to the point, I think, is to write to TV stations and try and get more Bing films shown, especially the old black and white ones.

BING'S ALL TIME GREATS. This is a futile pastime trying to make up a list of one's favourite records, I doubt if from all the records Bing made you could find two collectors who would come up with the same list, maybe two or three would be the same, but that's about all. I have tried it in the past, who hasn't, but even now, with no more to come I don't think I could make up a permanent list. Certain ones would always be on it, some which I don't think I've ever seen on any other listing. "Poor Old Rover" and "Ain't Doin' Bad Doin' Nothin' " will always be on mine, along with "I Found A Million Dollar Baby", "Skylark" and "When The Moon Comes Over Madison Square" . . .

I'll say it now, much as I love Bing's voice, he is my favourite baritone, he is not top of my list, Irving Kaufman is, pre Bing of course, and an entirely different type of singer, a rather stentorian tenor. I probably have one of the best Irving Kaufman discography's in the world but, will it ever be finished? I very much doubt it.

Nice to see the Old Crosby Collector cover again, I still have a number of these, a lot of them with the same cover, I think it's about time I gave them another airing . . .

(Editor: A nice chatty letter from Bill with bags of contentious comments. I can't wait for the responses! For those who don't know, Irving Kaufman was a dynamic New York-born singer who was perhaps the most prolific of all band singers. He is reputed to have recorded with 62 different orchestras from 1923-33. His biggest hits were "California And You" (1914), "Hail! Hail! The Gang's All Here" (1918) and "Nobody Knows" (1920). Irving died in 1976 at the age of 85.)

George Patmore, 53 Severn Way, Cressage, Shropshire SY5 6DS.

. . . re "Bing's All Time Greats" in BING 102. I was most interested in Ken Merry's article. Please get his selection onto a CD and I will not hesitate in buying it!

One sure thing about being a Bing collector is that one can never, surely, have heard everything? I have been a Bing listener for, dare I say it, fifty years and have not yet heard several of Ken's list, ie "Thine Alone", "Sweethearts" and more! I too love "The Rose In Her Hair" by Bing in his final years — a great arrangement, beautifully sung. Now I shall make every effort to hear all of Ken's tape selection — I would love a CD in due course though! Another future project for one of the Record Producers! A ready made selection, what more could they ask?

Did you see the Daily Telegraph crossword on February 3rd?

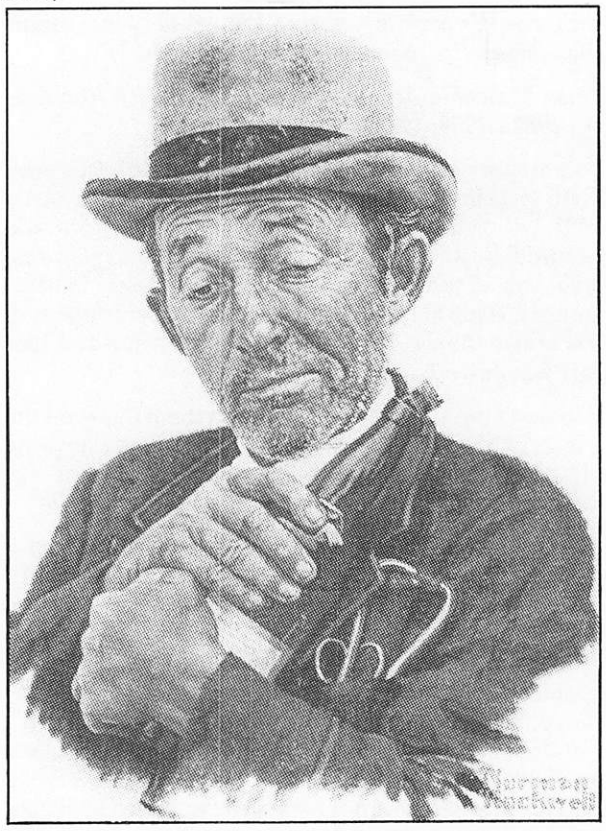
Down 22 — "Crosby gains nothing from a gambling game" (5).

Who shouted "House"?

John Norris Wood, The Brook, Dewhurst Lane, Wadhurst, East Sussex TN5 6QE.

I thought you, and members generally, might like to know that there's a skilful portrait of the fairly elderly Bing playing the scruffy doctor in "Stagecoach", in the collection of postcards published as a small "book" (all 30 are made to be detached and mailed). The painting is by the famous USA illustrator, Norman Rockwell and costs £2.99. It's published by Magna Books and I've seen them all over the place — W.H. Smith sells them for example. There's a huge list of titles in fact . . .

(Editor: The postcards are usually found in the 'Art' section of bookshops and are titled 'Norman Rockwell - Book of 30 Postcards'. The address of Magna Books is Magna Rd., Wigston, Leicester LE18 4ZH.)



Lionel's Lines
"But First . . . A Song!"

One of the most notable achievements of the "new" team was to persuade Lionel Pairpoint to become a regular contributor to the magazine. Always original, witty and entertaining, this time Lionel takes us back to the Saturday mornings of a bye-gone age.

My formative years coincided with the heyday of the 'B' Western when, along with several hundred other scruffy, young enthusiasts, clutching that essential three-pence and a bag of aniseed balls, I joined the Saturday morning 'rush'.

We were not drama critics. We knew nothing of back projection. We even believed the dance hall gals were just there to dance with the cowboys and although we became familiar with every boulder and patch of scrub on the studio backlot, we firmly believed we were in Tombstone, Deadwood or Dodge City.

The box office totems whose flickering images we worshipped, were far removed from our small world. They didn't have to eat Brussels Sprouts, decimalise fractions or stay indoors when it rained. They didn't answer to Sidney, Reginald, Trevor (or Lionel!); they had far more interesting names — Wes, Tex, Cal and Slim and they ate sourbelly and beans, roped steers and rode vast ranges under an even bigger sky.

However, I was not as other boys. But before you leap to hasty conclusions, let me explain — Yes, I whistled and stamped with the best of them, when Ken

Maynard was kocking seven bells out of them ornery rustlers and I happily echoed the hoots of derision, during the (perfunctory) romantic interludes — What set me apart from the common herd was a reluctance to participate in the babble of conversation which broke out when our cleancut hero strummed an introductory chord, on his guitar. If I'd dared, I would have called for hush because I wanted to hear the song. Many of the movie titles reflected popular songs or, at least, a few, well chosen words from a lyric — 'Goldmine In The Sky'; 'Tumbling Tumbleweeds'; 'Boots And Saddles'; 'The Old Corral' etc., and in my mind, during the walk home, I would try to recapture the words and 'clip-clop' rhythms.

Alas, more than half a century has elapsed since those palmy days and the Western is virtually deceased. In those that survive, the hero in invariably unshaven, doesn't send his shirts to the laundry and uses stronger expletives than 'goldurn' or 'tarnation'.

Nevertheless, I am still a pushover for a cowboy song, particularly when it is sung by Bing Crosby and experience has convinced me, that there are others, out there, who might agree. At this point, just to put the cat among the pigeons, let me offer you a startling statement from the recent, excellent publication 'Jazz Singing' by Will Friedwald —" . . . In these years he (Bing Crosby) didn't just experiment with different genres, he created them — 'San Antonio Rose' launched the country record industry . . . " — I daresay that there are students of that style who would not concur with this assertion. I will take no sides in any polemic that may ensue. Instead, I shall adjourn to a quiet corner and contemplate those songs of a Cowboy/Western flavour which still survive from Bing's radio broadcasts.

Just to prove that some of the most enduring of these songs were written by those who had only scant knowledge of the real West, the earliest, available example, from a Woodbury soap programme, in April 1934, is a splendid interpretation of 'Ole Faithful' by Carr and Kennedy. Several learned works (including the Oxford Companion To Popular Music), wrongly assume that the Kennedy mentioned, is Jimmy but in fact, this particular collaboration was with his, not so famous, brother, Joseph Hamilton Kennedy. The song also managed to dupe the American press when its rendition, by John Boles at Will Rogers' funeral, prompted the Los Angeles Times to report it as being 'an old cowboy ballad'.

A Kraft Music Hall show from January 1936 provides a faultless performance, by Bing, of 'Roll Along Prairie Moon' although its Western connection is tenuous, the sole point of reference being the word 'prairie'. It was popular on both sides of the Atlantic and would probably have worked as well with 'Harvest', 'Silver' or any other two-syllable adjective.

There are four more songs from Kraft broadcasts between 1936 and 1937 which Bing had recorded, commercially, within the same timespan. Two of them are 'trail' songs — 'Twilight On The Trail' and 'We'll Rest At The End Of The Trail', 'Twilight' together with 'Home On The Range' are said to have been favourites of the late Franklin D. Roosevelt and a manuscript copy of the song by Sidney Mitchell and Louis Alter, together with Bing's recording, were presented to the Roosevelt Memorial Library, at the request of Mrs. Eleanor Roosevelt. In the version heard on radio, Bing is accompanied only by the Paul Taylor Choristers and piano.

'We'll Rest At The End Of The Trail' and 'There's A Goldmine In The Sky' both demonstrate the much used theme of the cowboy and his steed, moseying off to meet the 'Big Boss' in the sky. The former of the two, closely follows the commercial recording, including the powerfully whistled half chorus but the broadcast version stays closer to the lyrics, as written and 'Goldmine In The Sky' is again, effectively sung with only piano and choral accompaniement.

The last of the quartet, 'My Little Buckaroo' is likely to be dismissed by the cynical as sentimental mush. That is, unless you have ever sung it to a three-year old, 'little buckaroo' of your own when a tear may have trundled down your wrinkled cheek! Personally, I prefer this radio version of the lullaby with Bing substituting humming for some of the whistled passages in his recording of the song.

There would, no doubt, be a lynching party on my trail if I omitted 'Ride, Tenderfoot, Ride' which has appeared on several private issues. The pedigree is impeccable, out of the Johnny Mercer/Richard Whiting stable, the necessary ingredients are there — 'Gotta tend your cattle — best you can, Hold your liquor — like a man . . . ' John Scott Trotter's arrangement owes a little to 'The Last Round-Up' but it all adds up to a perfect exercise for the famous tonsils.

Not wishing to ignore the 'Injuns', I am going to introduce 'Red Wing' (Nov. 1938). Bing bounces merrily along with this charming little ballad which dates from 1907 and there will be those who may recall this melody, at their mother's knee, in parodied form, commencing 'The moon shines tonight on Charlie Chaplin . . . '

In addition to John Scott attempting to mislead us with

an opening arrangement more familiar as the introduction to the commercial recording of 'Poinciana', the British writers, Carr and Kennedy (this time, it is Jimmy!) effect a greater deception on the American press, again. Less than a week after this broadcast, by Bing, of their song, the New York Times of the 8th November, 1939 carried the following: "Doleful **US** Ballad Is Favorite At The Front; British Troops Singing 'South Of The Border' "!

The film 'The Forest Rangers' starring Fred MacMurray, featured the canon 'Jingle, Jangle, Jingle' which provided a delightful duet with Mary Martin on the 28th May 1942 and we can only wonder why Bing didn't record this wartime favourite, by Frank Loesser and Joseph Lilley which became a No. 1 Hit for Kay Kyser, in July of that same year.

Before I leave Kraft, I should mention Bing's first airing of a song from one of the great Western Musicals. 'The Surrey With The Fringe On Top' is duetted with Dale Evans whose husband, Roy Rogers (one of the many who claimed the title 'King Of The Cowboys') had appeared on the programme, a few weeks previously. As might be expected, her missed cue, doesn't faze Bing, in the least!

One of the few songs of the style under discussion that Bing recorded twice was 'Gotta Get Me Somebody To Love', written by Allie Wrubel for the unjustly notorious Western, 'Duel In The Sun'. It has always been something of a puzzle as to why he chose to record this number, in consecutive years, accompanied on both occasions, by Les Paul. The song makes three appearances on Philco Radio Time, the most unusual being a typically mellow version heard on 8th January 1947 with piano accompaniment by Skitch Henderson.

The programme of the 22nd October 1947, includes two of those songs, commonly labelled 'Traditional' but their roots can often be traced. This was, probably, Bing's last broadcast of 'Home On The Range', a song with which he had been closely associated and had recorded on three separate occasions. As a sales promotion, Philco were offering a free, autographed copy of Bing's recordings of 'Where The Blue Of The Night' and 'Home On The Range' with every Model 1201 sold and he submits this rendition, as a sample. The words and music were written in 1872 and it is now the official State Song of Kansas. Following this Bing and Burl Ives have fun with a duet of 'Sweet Betsy From Pike', an even older tune which began in Britain as, 'Vilikens And His Dinah'. Two years previously Bing had recorded 'Betsy', (a thinly disguised version, attributed to Terry Shand, Jimmy Eaton and Dave Kapp), with the Andrews Sisters.

Used several times during the series, the deceptively simple lyrics of 'Blue Shadows On The Trail', were admirably suited to Bing's easy style and provided him with a minor hit, on record, in 1948. Featured in the Disney, animated, musical pot-pourrie, 'Melody Time', the harmonies of the Sons Of The Pioneers were effectively portrayed against a background of sharply drawn shadows depicting the desert, at night.

The popularity of the haunting 'Riders In The Sky' spanned Bing's transition from Philco Radio Time to Chesterfield, being heard in both series. The idea for this 'Cowboy Legend' was born from a meteorological phenomenon which produces dark, scudding clouds, resembling the phantom riders of the lyric. As in his record of the song, all versions are accompanied by Perry Botkin's guitar but the echo chamber effect is somewhat overdone.

Also heard on Chesterfield were the spoof, 'Lonesome In The Saddle', written by and duetted with comedian, Fred Allan and stirring performances of 'Across The Wide Missouri', notably, with the Cass County Boys. Usually regarded as a sea shanty, the song had its beginnings as a land ballad and found its way down the Mississippi/Missouri rivers to the sea.

A curiousity from the General Electric radio series, gains a place, if only for its allusions to 'stagecoaches', 'outlaws' and 'sheriffs' together with its convoluted history. 'Salomee (sic) With Her Seven Veils' was written by Jule Styne and Bob Hilliard for the Broadway flop, 'Hazel Flagg', a musical based on the film 'Nothing Sacred', starring Carole Lombard and Fredric March. Paramount adapted it, in turn, as a vehicle for Martin and Lewis and next to 'White Christmas', 'Living It Up' was their top moneymaker of 1954.

More typical was 'Tenderfoot' (18th June 1953). The lyric packs in every cliché in the book with the inevitable saddle-swaying rhythm, providing ample scope for the celebrated whistle and was the last, true example of the genre that Bing recorded, as a single. The song was composed by Bowen, Botkin and Brill — You may have heard of Bob Bowen and Perry Botkin but you will be more familiar with 'Brill' who was none other than — Bing Crosby!

Lack of space prevents me from covering, 'When The Bloom Is On The Sage' (on my copy, you can actually *hear* 'the bacon frying'!); 'Ragtime Cowboy Joe'; 'Tumbling Tumbleweeds'; 'Buttons And Bows' etc., or the host of jokey Western skits and sketches that peppered these radio series, featuring , not only, the self-styled 'Creepalong' Crosby but also The Lone Ranger, Wild Bill Elliott, Gary Cooper, Hopalong Cassidy, Judy Garland or Bob Hope.

Finally, to those critics who may claim that some of my selections have strayed from the original theme, I would say that I have attempted to choose a few of the more unusual items, together with a handful of my own favourites — If you agree with any of my 'likes', it is merely a happy coincidence — If you disagree, that's fine too but be outta town by sundown or ah'm comin' fer yuh!

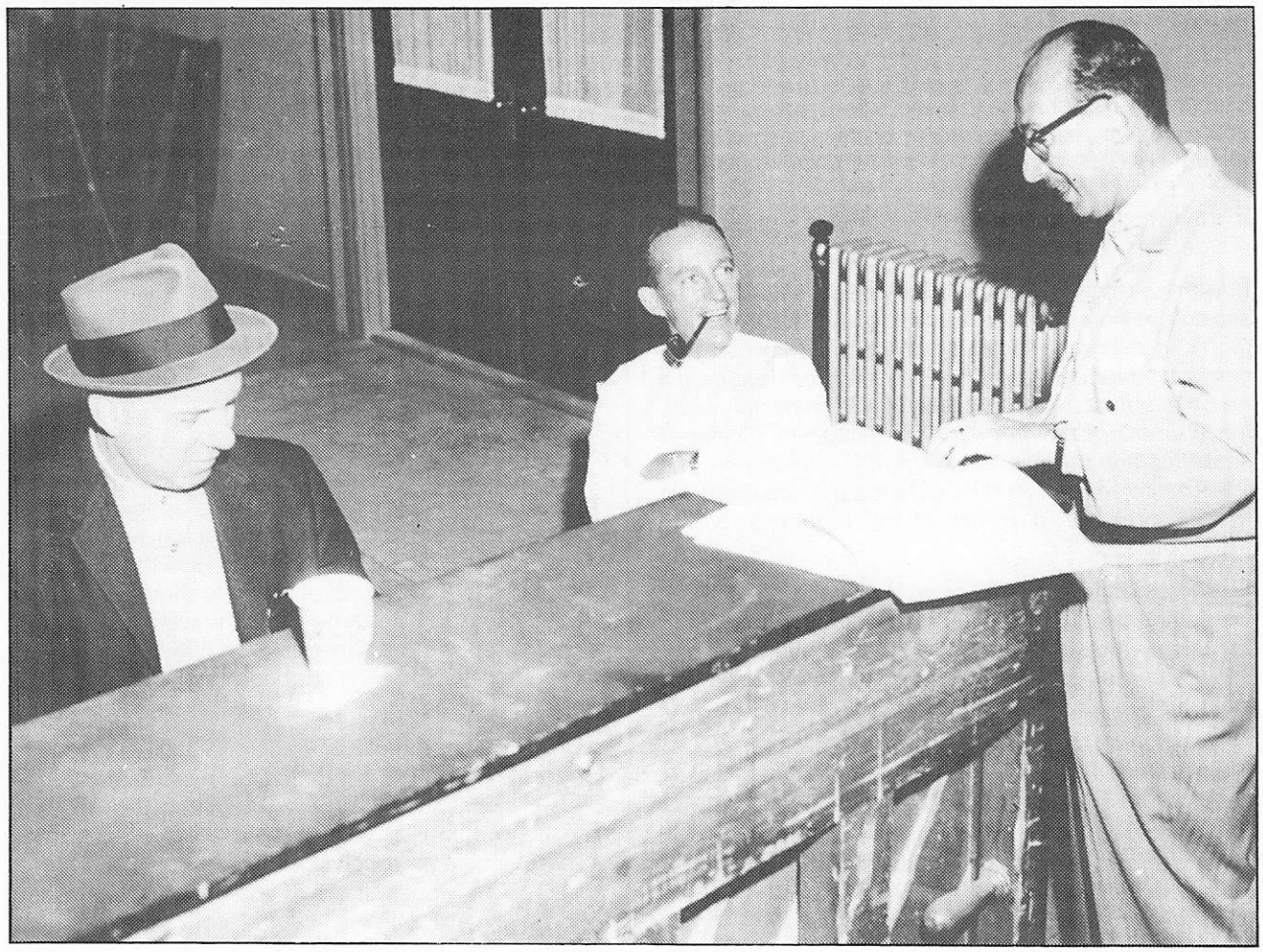
Lionel Pairpoint

Once In A While

Dorothy Kirsten passed away on November 18th, 1992 at the age of 82 after a stroke. We shall long remember Dorothy in Bing's film "Mr. Music" when they duetted 'Accidents Will Happen' so effectively. She also cut two records with Bing in 1950 ('Accidents Will Happen' and 'Milady') and appeared on Bing's radio show on at least five occasions. Dorothy became famous with the Metropolitan Opera company in New York and went on to star with Mario Lanza in "The Great Caruso". Amazing to realise that she was 82!

Sammy Cahn, the songwriter, died in January at the age of 79. Keith Parkinson covered his career in some depth in the last edition of BING and we shall not duplicate this. However it was interesting to note that many obituaries described him as Frank Sinatra's songwriter and little mention was made of Bing. In fact jointly with Jimmy Van Heusen (who wrote the music to which Cahn added the lyrics), he wrote many songs recorded by Bing including the songs for 6 films in which Bing starred.

Sterling Holloway died last November aged 87. His name may not come to mind immediately but his voice was that of Winnie the Pooh, the Cheshire Cat and other cartoon favourites. In the film "Jungle Book" his voice was used for Kaa the snake. His Crosbyana connection comes from the appearances he made in "Going Hollywood', "Star Spangled Rhythm" and more significantly "Dr. Rhythm" when he played Bing's pal, Luke, the milk roundsman.



Sammy Cahn demonstrates a song for 'Say One For Me' to Bing whilst Jimmy Van Heusen plays the piano.

Bing on TV — The Early Days

by Malcolm Macfarlane

Bing Crosby was slow to get into television and indeed in its early years in the late 1940s, he regularly joked about the shortcomings of the medium on his radio show. He was concerned that regular TV appearanes would over-expose him and no doubt the requirement to work 'live' and to actually learn a script (instead of reading from it as in radio) was another consideration.

In 1953 in the pages of "Call Me Lucky", Bing discussed TV at some length and indicated that he would not have the time to appear on TV because of his radio, recording and film-making commitments. Also it would mean that he would have less time to golf, fish and hunt. He went on to say:

"TV is here to stay, and it will be here when I get ready to go into it. There's a question in my mind as to what TV format would be best for me. I'm investigating the possibility of a filmed half-hour show, employing motion-picture techniques the way a big studio films a short subject. But the expense would be tremendous. It might cost so much to make that it wouldn't be practical. I'm not sure I could find a sponsor who could get up the large bundle of coin such a show would cost. But given the right format, television doesn't frighten me. I should be able to get by, doing what I've done in pictures, in camp shows, and in vaudeville - entertain.

I do think this: anybody who goes into TV should be sparing in how much work he does. No entertainer who's in everyone's home once a week can survive very long. His welcome can't be stretched that far. If a new motion picture of mine were released each week for fifty-two weeks - or even for thirty-nine weeks - I soon wouldn't have many friends coming to the theatres to see me. And they'd drop the flap on me at home, too. They'd weary of my mannerisms, my voice, my face."

So some firmly held views from Bing. I am sure that he would not have felt that way if he had still been looking to build up his career but he was then at the very top of show-business and it was more a case of protecting what he had already achieved.

In the past, it had been generally accepted that Bing's first TV appearance was in 1952 when he appeared in a 14 hour live Telethon to raise money for the US Olympic team. However whilst we cannot be sure, it is probable that his first TV appearance was on the NBC network's Philco Playhouse on December 19th, 1948 when he was billed to sing "Silent Night". We do not have any confirmation of this but I think that the version of Bing singing "Silent Night" in the video "The Magic Of Bing Crosby" was in fact this appearance. It looked as though it had been specially filmed and it was certainly not a live show. The Bob Mitchell Boys Choir appeared with Bing in that version and they were also featured on Bing's radio show on December 22nd. 1948 which might tend to confirm my assumption. We have also seen a reference to him appearing in "An Evening With Richard Rodgers" on NBC on March 4th 1949 but again information on this is scant.

His first *real* show was the filmed half-hour presentation in January 1954. Some critics thought that the show lacked the spontaniety of a live programme and there was criticism of the canned laughter. Later that year, after filming his second show for GEC Bing said, "I just finished filming my second TV show — and it's my last. Why do it? I don't need it. I won't do TV again, not unless I lose my job in the movies." In a subsequent newspaper article that year, Bing quoted various figures which showed that he was better paid for his time by Movie makers than he would be in TV.

"To reduce it to sordid figures, I get $200,000 for a film, which takes about nine weeks to make. If I made nine TV films, they would take nine weeks, and I would get $90,000. In the first case I would net $20,000 from the film after taxes, and from the TV I would net $9,000."

It's hard to fault Bing's commercial logic although he was probably overlooking the impact TV might have had on his record sales (look at Perry Como's hits in the 1950s alongside his weekly TV show). Nevertheless, Bing did very little television over the next 2/3 years although the filmed special "High Tor" was an important development. It was through the Edsel Show in 1957 that Bing really became a TV star. Performing live, Bing was outstanding in what is still a memorable show. There then followed classic meetings with Perry Como, Maurice Chevalier, Frank Sinatra, Dean Martin and many more which firmly established Bing in the medium.

Over the subsequent years, Bing more or less remained true to the sentiments he had expressed in his autobiography. He rationed his appearances to, say, two big specials of his own each year and occasional guest spots. It was not until 1964 that he tried a weekly show and instead of a variety show like Como's or like the Andy Williams Show, he went for situation comedy. As we described in BING 98, the show was not a success and Bing cut back the frequency of his appearances again.

The listing of Bing's TV appearances commences opposite and will be continued in subsequent editions. This project came about following the gift to the ICC by the late Jim Lowe of his old Crosby magazines. Whilst glancing through all of these, I noted down each of Bing's TV appearances which were mentioned and soon I began to have a fairly comprehensive list. Meeting Eric Griffiths around this time, I mentioned what I was doing and he said that he and the late Bob Roberts had begun a similar project years before. Eric very kindly gave me his notes and these filled a considerable number of gaps for me. Many members including Frans van der Kolff, added information and then Jean-Paul Frereault supplied a tremendous number of press cuttings about Bing's TV shows which again answered many queries. The listing is

therefore the best we can do at present but we are only too aware that there mut be omissions and errors. Hopefully, we have picked up all of Bing's own shows but his numerous guest appearances surely cannot all be documented. May I ask members to write to me with details of any corrections, no matter how trivial, so that I can put the listing right for any future publications. Grateful thanks are due to Lionel Pairpoint for his assistance with this project.

BING'S TV APPEARANCES

19/12/48 (NBC) **Philco Playhouse**
Bing and The Bob Mitchell Boys' Choir sing:
* Silent Night
(Confirmation of this entry would be appreciated.)

4/3/49 (NBC) **An Evening with Richard Rodgers**
Bing guests with Mary Martin, Celeste Holm, Vivienne Segal and Alfred Drake

27/2/51 (CBS) **Red Cross Fund Program**
Ed Sullivan introduces Bob Hope, Bing and Judy Garland amongst others. It is understood that most contributions to the show were filmed.
No further details available.

21/6/52 (CBS & (NBC) **Olympic Fund Telethon**
Bing acted as a co-host with Bob Hope and Dorothy Lamour in a 14 hour fund-raising exercise for the benefit of US teams participating in the 1952 Olympic Games. Bing sang:-
* The Road To Morocco (parody with Hope)
* I Found A Million Dollar Baby In The Five And Ten Cent Store (with Buddy Cole and Red Nichols)
* Doodle-Doo-Doo (with Bob Hope and Ezio Pinza)
* Carolina In The Morning (snatch only)

4/1/53 (NBC) **Colgate Comedy Hour**
featuring Bob Hope and Jack Buchanan. Bing has guest spot only. No further details known.

25/2/53 (NBC) **I Married Joan**
Joan Davis and Jim Backus in a long running sitcom series. Bing makes guest appearance.

3/1/54 (CBS) **The Bing Crosby Show**
for GEC, with Jack Benny and Sheree North.
* Y'All Come
* It Had To Be You
* Changing Partners
* I Love Paris

Bing welcomes Jack Benny to his first major TV show

17/1/54 (NBC) **Colgate Comedy Hour**
Bing presents winner of his National Pro-am Golf Tournament from Pebble Beach.

21/3/54 (CBS) **The Jack Benny Program**
* My Honey, I Will Pine For You (with Jack Benny and George Burns)
* M-O-T-H-E-R- (A Word That Means The World To Me) (with Jack Benny and George Burns)
* Gypsy In My Soul

25/4/54 (CBS) **The Bing Crosby Show**
for GEC. With Joanne Gilbert and Weire Brothers.
* Dear Hearts And Gentle People
No other details known.

?/??/54 **This Is Your Life**
Bing takes part in the "life" of Laurel & Hardy

17/10/54 (CBS) **Toast Of The Town**
Ed Sullivan introduces Irving Berlin, Bing and Liberace. No further details known.

3/12/54 (CBS) **Person to Person**
Bing is interviewed at his Hollywood home by Edward R. Murrow, speaking from a studio in New York.

30/3/55 (NBC) **Academy Awards Show**
Brief appearance to talk with Bob Hope

?/??/55 **Look Magazine Awards**
Red Skelton presents Bing with the Best Actor Award for "The Country Girl".

25/5/55 **The Bob Hope Show**
No details known.

10/1/56 **Shower of Stars**
Guest spot only with Jack Benny, Jayne Mansfield and Liberace. (We have only vague details of this show and confirmation that it actually took place would be welcome.)

??/??/56 **Ford Star Jubilee**
"You're The Tops" — in honour of Cole Porter with Louis Armstrong, Dorothy Dandridge, Sally Forrest, Dolores Gray, Shirley Jones, Gordon MacRae and George Sanders. Bing makes a special appearance (filmed at Pebble Beach) to talk about Cole Porter.
* Well Did You Evah (with cast)
* Another Opening, Another Show (with cast).

10/3/56 (CBS) **High Tor**
for Ford Star Jubilee, with Julie Andrews and Nancy Olson.
* Living One Day At A Time
* When You're In Love
* A Little Love, A Little While
* John Barleycorn
* Once Upon A Long Ago
* John Barleycorn
* A Little Love, A Little While

The 20 year old Julie Andrews with Bing in High Tor

17/6/56 **Bob Hope Sunday Spectacular**
Bing guests. No further details available.

15/7/56 **Ed Sullivan Show**
Bing, Grace Kelly, Frank Sinatra and Louis Armstrong promote High Society. Bing sings the opening lines of "Mississippi Mud" and "A-Tisket, A-Tasket".

??/11/56 **Special Voting Day Telecast**
Bing with Jimmy Durante, Bob Hope, Peter Lawford, Groucho Marx are part of a gathering of Hollywood stars reminding everyone that the most privileged heritage in the USA is the right to vote.
* Gypsy In My Soul

17/11/56 (CBS) **Ed Sullivan Show**
Ed Sullivan introduces Bing who sings:
* True Love (2 separate versions)

10/12/56 (BBC) **Picture Parade**
Filmed interview re High Society

??/12/56 **The Joyful Hour**
* Is Christmas Only A-Tree?

22/1/57 (CBS) **Sgt. Bilko presents Bing Crosby**
Guest spot only. Bing recites "The Wreck Of The Hesperus". First shown on BBC 27/6/61

27/3/57 **Academy Awards Show**
* True Love

??/5/57 (CBS) **Ed Sullivan Show**
Guest spot only
* True Love

13/10/57 **The Edsel Show**
with Bing, Rosemary Clooney, Frank

Sinatra, Louise Armstrong, Lindsay Crosby and The Four Preps.
* Now You Has Jazz (with Louis Armstrong)
* Medley with Frank Sinatra (Bing's contrbutions: True Love, Mexicali Rose, South Of The Border, Paris In The Spring, I Love Paris, Sweet Leilani, Road to Morocco (with Bob Hope))
* Collegiate (with Frank Sinatra)
* The Whiffenpoof Song
* September Song/There's A Long, Long Trail (with Frank Sinatra)
* Medley with Frank Sinatra and Rosemary Clooney (Bing takes part in: - Goody Goody, I'm An Old Cowhand (From The Rio Grande), Nature Boy, Let's Take An Old Fashioned Walk, Swinging On A Star, Small Fry, It's Been A Long, Long Time, Ac-cent-tchu-ate The Positive. Please, You Go To My Head, Jealous, Hound Dog, My Blue Heaven, Three Little Fishes, Sunday Monday Or Always, Columbia The Gem Of The Ocean, Ma Blushin' Rosie, Side By Side, On The Sunny Side Of The Street (also with Louis Armstrong))

8/12/57 (ABC) **A Warm & Wonderful Christmas Eve With Bing & Frank**
* Happy Holiday (few bars with Sinatra)
* Jingle Bells (with Frank Sinatra)
* Medley with Frank Sinatra (Deck The Halls with Boughs Of Holly, God Rest Ye Merry Gentlemen, Hark The Herald Angels Sing, O Come All Ye Faithful)
* Away In A Manger
* O Little Town Of Bethlehem (with Sinatra)
* Rudolph The Red Nosed Reindeer
* The Christmas Song (with Sinatra)
* White Christmas (with Sinatra)

Jan. 1958 (CBS) **"Bing And His Friends"**
The first telecast of The Bing Crosby Pro-amateur Golf Tournament. TV coverage of this event continued every year during the rest of Bing's life and for a while after his death. In view of the repetitive nature of this annual occurrence, it is not proposed to include any further reference to it in these listings.

3/2/58 **The Bob Hope Show**
with Anita Ekberg, Natalie Wood, Robert Wagner, Les Brown and his Band of Renown.
* Nothing In Common (with Bob Hope)

30/9/58 **The Eddie Fisher Show**
walk on spot with Dean Martin to interrupt Jerry Lewis

1/10/58 (ABC) shown on BBC 9/11/60 **The Bing Crosby Show**
for Oldsmobile, with Dean Martin, Patti Page and Mahalia Jackson.
* Well Did You Evah (with Patti Page and Dean Martin)
* Swanee
* In My Merry Oldsmobile (parody — with Patti Page, Bill Hayes and Florence Henderson)
* Well Did You Evah (parody — with Patti Page, Bill Hayes and Florence Henderson)
* Medley with Dean Martin (Bing sings:- My Wild Irish Rose, Galway Bay, Too-ra-loo-ra-loo-ral, In A Little Spanish Town, Swinging On A Star, My Little Buckaroo)
* True Love (with Patti Page and Dean Martin)
* Life Is Just A Bowl Of Cherries (with Dean Martin and Patti Page)
* Medley with Dean and Patti (Bing sings:-
* Mississippi Moon, Twang Twang Twang
* When The Saints Go Marching In (with Mahalia Jackson)
* I'm Gonna Clap My Hands (with Mahalia Jackson and Dean Martin)
* Far Away Places
* There's Nothing Left To Do But Wait The Papers (with Patti and Dean)

22/11/58 **The Dean Martin Show**
For Timex, with Phil Harris and The Treniers
Bing guests and sings:-
* Now You Has Jazz (parody with Dean and Phil Harris)
* Volare/Where The Blue Of The Night (with Dean, snatches only)
* Gigi
* Medley with Dean Martin (Bing's contribution: Learn To Croon, Please, Thanks, Love In Bloom, Love Is Just Around The Corner, Love Thy Neighbour, Soon, It's Easy To Remember)

?/?/58 made for Overseas Servicemen **USO Christmas Show**
Introduced by President Eisenhower.
An all-star variety special with Bing, Bob Hope, Louis Armstrong, Jack Benny, Dinah Shore, Jane Russell and Milton Berle.
(Verification that this show was actually shown on TV would be appreciated.)

2/3/59 (ABC) **The Bing Crosby Show**
for Oldsmobile with Jo Stafford, James Garner, Philip & Dennis Crosby, Nelson Riddle and his Orchestra. Special guest spot by Dean Martin.
* Love Won't Let You Go Away (parody — with all guests)
* Ol Man River
* It's Easy To Remember (few bars with Dean Martin)
* Hooray For Love (with Jo Stafford and James Garner)
* Fancy Meeting You Here (with Jo Stafford)
* On A Slow Boat To China (with Jo Stafford)
* I Can't Get Started (with Jo Stafford)

* Hindustan (with Jo Stafford)
* It Happened In Monterey (with Jo Stafford)
* You Came A Long Way From St. Louis (with Jo Stafford)
* Love Won't Let You Get Away (with Jo Stafford)
* Twilight On The Trail
* Love Won't Let You Get Away (parody with guests)
* The Jones Boy (with Philip and Dennis Crosby)

19/3/59 **The Dean Martin Show**
Guest spot only — details not known.

29/9/59 (ABC) shown on BBC 7/1/61 **The Bing Crosby Show**
for Oldsmobile with Peggy Lee, Frank Sinatra & Louis Armstrong. Orchestra conducted by Axel Stordahl.
* I'm Glad I'm Not Young Anymore (parody with Peggy Lee, Frank Sinatra and Louis Armstrong)
* Looking At The World Through Rose Coloured Glasses
* Medley featuring three pianists (George Shearing, Joe Bushkin and Paul Smith) Bing sings:- I Love A Piano (with Peggy and Frank), Where The Blue Of The Night (solo))
* Too Neat To Be A Beatnik (with Peggy Lee)
* Basin Street Blues (with Louis Armstrong)
* Everybody Loves My Baby
* Lazy Bones (with Louis Armstrong)

An impressive quartet on Bing's September 1959 show.

* Medley with Frank, Peggy & Louis (Bing takes part in:- High Society Rag, Now You Has Jazz)

19/10/59 (ABC) **The Frank Sinatra Timex Show**
with Bing, Dean Martin and Mitzi Gaynor. Bing sings:-
* High Hopes (parody with Dean Martin and Mitzi Gaynor)
* Together Wherever We Go (with Dean Martin and Frank Sinatra)
* Cheek To Cheek (with Dean Martin and Mitzi Gaynor)
* Medley with Frank Sinatra and Dean Martin (Bing's contribution:- Give Us The Good Old Songs, Down By The Old Millstream, Down The Old Ox Road, My Old Flame, Ol' Man River)
* Jimmy Durante Medley (with Frank and Dean, Bing's contribution: You Gotta Start Off Each Day With A Song, Inka-Dinka-Doo)
* Bill Bailey Won't You Please Come Home (with Jimmy Durante and Mitzi Gaynor)

29/2/60 (ABC) Recorded 11/1/60 shown BBC 8/4/61 **The Bing Crosby Show**
for Oldsmobile.
with Perry Como and Philip, Dennis and Lindsay Crosby, M.D. Vic Schoen.
Bing sings the following with Perry Como:-
* Sing Sing Sing (also with Crosby Boys)
* Zing A Little Zong
* Medley (Lazy, Gone Fishin', Lazy Afternoon, Hoop-De-Doo)
* Getting To Know You (also with Elaine Dunn and Sandy Stewart)
* A Couple Of Song And Dance Men (ditto)
* Medley (Mimi, Thank Heaven For Little Girls, Valentina, Thank Heaven For Little Girls)
* Joshua Fit De Battle Of Jericho (with Philip, Dennis and Lindsay Crosby — no Perry)
* Medley (Sing Sing Sing, Ma Blushin' Rosie, Ida, Sweet As Apple Cider, Gigi, I found A Million Dollar Baby In A Five And Ten Cent Store, I Guess I'll Have To Change My Plan, Wrap Your Troubles In Dreams, When The Red, Red Robin Comes Bob, Bob, Bobbin' Along, Bob White (Whatcha Gonna Swing Tonight), Avalon, Chicago (That Toddlin' Town), Hit The Road To Dreamland, Two Sleepy People (parody))

16/3/60 (NBC) recorded 6/3/60 shown on BBC 8/5/60 **Perry Como's Kraft Music Hall**
Bing as principal guest with Genevieve, Peter Gennaro and the Mitchell Ayres Orchestra.
* Dream Along With Me (I'm On The Way To A Star)
* Medley with Perry Como (In The Cool, Cool, Cool Of The Evening, On Behalf Of The Visiting Firemen, Yes We Have No Bananas, Aba-Daba Honeymoon, I'm Just Wild About Animal Crackers,

Collegiate, C-O-N-S-T-A-N-T-I-N-O-P-L-E, Crazy Words (Crazy Tune), It Ain't Gonna Rain No Mo', I Scream — You Scream — We All Scream For Ice Cream, Mr, Gallagher and Mr. Shean)

* Medley with Perry Como and Genevieve (McNamara's Band, Too-ra-loo-ra-loo- ral, Dear Old Donegal)
* Medley with Perry Como (Sing, Sing, Sing, Ma Blushin' Rosie, I Hear Music, Here Comes The Sun, It's A Lovely Day Today, Let's Get Away From It All, Mountain Greenery, Aren't You Glad You're You, When I Take My Sugar To Tea, At Sundown Moonlight Bay, Where The Blue Of The Night, Let's Put Out The Lights And Go To Sleep, On Behalf Of The Visiting Firemen, In The Cool, Cool, Cool Of The Evening)
* I Hear Music (reprise)

24/3/60 (CBS) **A Salute to Paul Whiteman**
Presented by Revlon to celebrate Whiteman's 50th anniversary in show business and also his 70th birthday, featuring Jack Teagarden, Peggy Lee and Buster Keaton. Bing makes a brief appearance and sings snatches of "Mississippi Mud" and "Happy Birthday".

5/10/60 (ABC) recorded Aug. 1960 BBC 30/11/60 **The Bing Crosby Show**
for Oldsmobile with Rosemary Clooney, Johnny Mercer, Carol Lawrence, Philip Dennis and Lindsay Crosby and Nelson Riddle and his Orchestra.

* On The Street Where You Live
* Medley with Guests (On The Street Where You Live, Let's Take An Old Fashioned Walk, Lullaby Of Broadway)
* Medley with Johnny Mercer, Rosemary Clooney and Carol Lawrence (I Want To Be Happy, I Found A Million Dollar Baby, That Old Black Magic, Feudin' And Fightin', I Can't Give You Anything But Love Baby, Swanee, I Want To Be Happy)
* Please (with Crosby boys)
* Mississippi Mud (with Crosby boys)
* Medley with Rosemary Clooney (The Love Nest, If I Had My Druthers, Tea For Two, (I'm) Pop-Eye The Sailor Man, I Get A Kick Out Of You (parody), You Gotta Be A Football Hero (To Get Along With The Beautiful Girls), Aren't You Glad You're You, Stay As Sweet As You Are, There Will Never Be Another You).
* Medley with Johnny Mercer (Where The Blue Of The Night, Mr. Gallagher and Mr. Shean, Mr. Meadowlark, On Behalf Of The Visiting Firemen)
* Bing sings a medley with himself (Pennies From Heaven, June In January, Learn To Croon, I'm An Old Cowhand, Tumbling Tumbleweeds, Sweet Leilani, Blue Hawaii, Play A Simple Melody)

18/10/60 (BBC) recorded 15/10/60 **Tonight**
Bing interviewed on Sunningdale Golf Course by Derek Hart.

20/3/61 (ABC) recorded Feb. 1961 **The Bing Crosby Show**
for Oldsmobile with Maurice Chevalier, Aldo Monaco & Carol Lawrence With Nelson Riddle and his orchestra.

Bing and Maurice with Carol Lawrence

shown on BBC 9/10/61

* I'm Ridin' High (with Maurice Chevalier and Carol Lawrence)
* Without A Song
* It's A Good Day (includes snatch of "Great Day")

* In The Cool, Cool, Cool Of The Evening (includes snatch of "Alexander's Ragtime Band" — with Carol Lawrence and Maurice Chevalier)
* Medley with Maurice Chevalier (Bing's contribution: Once In Love With Amy, Gigi, Candy, Gigi, (I'm) Chiquita Banana, Louise, Mexcali Rose, If You Knew Susie, Evelina, Count Your Blessings (parody), Ma Blushin' Rosie, Thank Heaven For Little Girls)
* Pigalle (with Maurice Chevalier)
* Alouette (with Maurice Chevalier)
* The Second Time Around
* Flattery (including snatches of "Bill Bailey" and "Too Marvellous For Words" — with Carol Lawrence)
* Medley with Maurice Chevalier (Bing sings:- Yesterday, I'm Glad I'm Not Young Anymore, I Wish I Were In Love Again)

3/8/61 (BBC) recorded 2/8/61 **Tonight**

5/8/61 (ATV) Live **The Rosemary Clooney Show**
"Surprise" guest spot only.
* Fancy Meeting You Here (duet with Rosie)

26/8/61 recorded 30/7/61 **A Big Night Out with Peggy Lee**
guest spot with Sammy Cahn & Jimmy Van Heusen
No further details

10/9/61 (ABC) **Sunday Night at the London Palladium**
Bing has a walk-on spot (sweeping the stage) as part of Bob Hope's act.

24/9/61 **The Dupont Show — Happy with the Blues**
with Bing, Peggy Lee, Vic Damone, La Vern Baker, Joanie Sommers, Harold Arlen, Paul Weston & His Orchestra.
Bing narrates the story of Harold Arlen's song writing *career.*

5/11/61 **The time, the place and the camera**
Bing is interviewed.

11/12/61 (ABC) Edited version shown on ITV **The Bing Crosby Show**
recorded at Wembley Studios 12/11/61 with Marion Ryan, Dave King, Terry Thomas, Shirley Bassey, The Happy Wanderers & the Peter Knight Orchestra.
Special guest spot from Bob Hope.
27/2/63
* Great Day
* Medley with Dave King and Marion Ryan (Bing sings: Learn To Croon, Tea For Two, When I Take My Sugar To Tea, A Cup Of Coffee, A Sandwich and You, So Long, Oo-long (How Long You Gonna Be Gone), Tea For Two)
* The Sheikh Of Araby (with the Happy Wanderers)
* My Melancholy Baby (parody — few bars only)
* My Fate Is In Your Hands
* Fings Ain't What They Used To Be (with Miriam Karlin)
* Medley in Pub (Bing's contribution: Lily Of Laguna, If You're Irish Come Into The Parlour, Knees Up Mother Brown)
* White Christmas

To be continued in the next edition.

THE WAY WE WERE

This is the section of the magazine where we take a look back at what various Bing magazines were saying in years gone by. Following on from the TV listing, it seems entirely appropriate to select an article from the Crosby Post of December 1961 in which a young(er) Stan White describes his excitement when attending the recording of Bing's TV show on November 12th, 1961.

This day meant for me, a dream that came true, a dream which I thought could never come true. It was all through the kindness of Frank Murphy, who sent me a ticket which was an invitation from Messrs. Associated-Rediffusion at their Wembley Studios, to see Bing Crosby tele-record part of his TV show to be shown on American A.B.C. Television in December. I had met and talked to Bing and his lovely wife in September of 1960, in London, but I never thought I would actually be able to see and hear Bing singing in person.

It was a cold day on November 12th in London, and as I had journeyed a considerable distance, I went into the TV studios foyer early where I was allowed to sit in the warm until it was time to enter the studios. This part, offered me by fortune, the opportunity of seeing another great star. As I sat there, in came five men wrapped in heavy overcoats; they went to the reception desk and asked to be directed to the studio where Bing was working. The first person I recognised was the well known Radio and TV personality Jerry Desmonde, who used to be the side kick for the late great comedian Sid Field. Then I took a look at another chap who was wearing a hat, and it was the one and only Bob Hope. I did not recognize the others; as they went down the stairs to enter the corridor leading to the studio Bob Hope cracked "We look like an audition for a Gypsy band". Well, I did not see Bob do his part in the show, and Shirley Bassey also did her part before I had entered the studio, due to her having an engagement at night in the south of England.

At about 4.30 p.m. I along with a lot of other people made our way into the studio, and I just stood and stared at the hundreds of huge lights hanging from all angles from the studio roof, along with monitor sets,

microphones, and on the floor great tangles of cables and TV cameras. I sat myself on the front row of the seats on the studio floor and waited, and as we waited, Bing and Rosie Clooney were to be heard singing for our entertainment from the "Fancy Meeting You Here" LP. A studio manager then came along and said a few words to the audience, explaining about the scenes that had already been shot, and those which we were to see being recorded. Then he introduced that great personality Dave King, who did his best to warm up the audience. Dave did a great job, but everyone seemed to be waiting for someone else by this time. Dave sensed this and shouted out words to the effect of "Fetch that guy in from the Golf course". And sure enough, from behind a crowd of studio staff and TV cameras wandered that so familiar figure, to the tune of great applause. Bing Crosby came up to the audience and explained about the show which was running late, and he hoped that it did not cause inconvenience to anyone. If Bing only knew what his presence meant to all those in the audience, he need never have spoken those words. He also called out for Frank Murphy, but Frank was not able to make it, and Bing said he was sorry.

Bing then commenced with the opening announcement of his TV Show and then sang "GREAT DAY". This scene was shot twice as the tapes were not running smoothly on the first take.

From then on, the whole thing was a dream come true; there was Bing and his guests going through one scene after another with no trouble at all. And Bing looked so smart in a very nice suit, and a delightful head of hair. He really looked in his forties, and most certainly not in his late fifties. They say Como is relaxed, but you should see Bing. He wandered about the huge studio floor as the cameras switched to another set, doing a little soft shoe shuffle to amuse himself, and whistling here and there. Then as the 30 second count down for the next take commenced, he just stood there without any apparent care in the world. And as the orchestra struck up he launched into his next song or scene as I imagine only Bing can.

Tea with Dave King and Marion Ryan

We saw him sing duets with Marion Ryan and Dave King, do a comedy routine with Terry Thomas and one with a girl whose name escapes me. She was taking the part of a painter, and with Bing did a number called "Fings Ain't What They Used To Be". Bing then joined some real London street buskers, and sang a song with them which leads up to another very funny scene in a law court: Bing having been arrested by a London Policeman for singing in the street without a licence. The Judge turns out to be a fan of Bing's, and comments "Whatever has happened in Hollywood for you to have to turn to singing in the streets?"

My great moment came when Bing walked right up to a TV camera not many yards from me, and announced his final number. I had never dared to dream that I would ever hear Bing sing in person, but I have always longed to hear him sing one number, within easy earshot of his actual voice . . . and my great moment came . . . he did not name the number but said words to the effect that "Here's one I should know well" . . . a shiver of delight ran right through me as the orchestra and choir came in . . . and Bing's great voice was only equalled by the great song itself, Irving Berlin's one and only WHITE CHRISTMAS. As long as I live I swear I'll never forget that precious minute or two as Bing entranced everyone with the most famous song he has ever sung.

Bing thanked the audience for being so kind to him, and that was that. I did catch sight of several

members of the Society, and people who take part in "Tape Crosby", but I was unable to stay for a chat as I had to rush to the station for my journey home. I did see Les Gaylor shake hands with Bing after the show. I'll bet everyone was delighted, I know I was. The completed show will be terrific, for Bing was in great voice.

I travelled home on that Sunday night with a memory which overshadowed any other show business event I have ever witnessed. I recall with pleasure the first time I ever saw and heard Louis Armstrong, Jack Teagarden and Earl Hines, Michael Holliday, Kid Ory and his Jazz Band. I shall recall this Crosby show with pleasure, but that final number of Bing singing "White Christmas" within actual earshot, is the memory which overshadows everything.

Thank you Frank Murphy for the ticket, and thank you Bing Crosby for a dream which you alone could make come true, and which you did as no other person on this earth will ever do.

(Editor: We checked with Stan about using his article and in giving his permission, he wrote:

It is interesting to re-read my thoughts on that TV programme, as written at the time, and I have to say that I had totally forgotten that 'crack' which Bob Hope made, which I am pleased to be reminded of. The other thing I could have put in the article, was that when Bing was wandering about the huge studio floor, whistling to himself. I could hear what he was actually whistling, as I was on the front row at ground level, as explained in the article - "I guess it had to be that way". It was not used in the show, it was not a song he came back to a lot in his radio shows, but anyway, he was just shuffling about the floor, and kept softly whistling that tune.

. . . It might not be the best bit of writing I have ever done, but it is valuable because it captures the atmosphere of that far off day. Steve Race stood near to me as we waited to go into the foyer, a thing I mentioned to him in a letter earlier this year, and he remembered and commented on the fast passing years.

I might add that I still clearly remember sitting within earshot as Bing sang "White Christmas", the accompaniment was pre-recorded, Peter Knight and his Orchestra if I recall correctly. He stood in the same spot at the beginning of the part I saw taped, so I also heard "Great Day" - drifting along to me from Bing himself, rather than from the studio speakers, which were on in the background, so as not to cause feed-back, but "White Christmas" is ***the*** memory.)

Bert Bishop's BING ON THE BOX

In a complete reversal to the film reviews for the previous issue of this magazine it has been satellite television that has provided almost the only opportunity to look back at the small screen picture shows for the intervening period . . . certainly over the Christmas holiday . . . with one of the movies being of some significance. Indeed, insofar as Bing was involved earthbound Christmas film fare was a non-event. True Channel 4 just scraped in on the last day of the old year with a screening of 'THE MAGIC OF BING', of which more anon, but all in all for terrestrial viewers it was a disappointing couple of weeks, with not much on either side of it. For the eagle-eyed, and addicts generally, there were 'Crosby sightings' such as Bing and Bob featured on the front cover of a movie magazine; part of a clue in Joan Hickson's last appearance as Miss Marple — 'The Mirror Crack'd From Side To Side'. That was on the 27th. The following day Noel Edmonds' 'Celebrity Telly Addicts' featured Bing and Danny Kaye doing their "Sisters" mime from 'WHITE CHRISTMAS', about which the four male panellists unhesitatingly answered every question correctly. However, for the listener, as opposed to the viewer, the good old wireless has provided much to be thankful for, mostly due to the influence and perseverance of Crosbyphiles everywhere. This, then, is the film line up.

JUST FOR YOU	Movie Channel December 10th, 21st, 24th, 28th
SAY ONE FOR ME	UK Gold Boxing Day 1 p.m.
THE BELLS OF ST MARY'S	UK Gold January 31st 1 p.m.
ROAD TO BALI	BBC2 February 4th 6 p.m.
DIXIE	Movie Channel February 9th, 15th, 23rd
HERE COMES THE GROOM	Movie Channel February 24th

It will be noted that there were four screenings of 'JUST FOR YOU', a film of comparative rarity on TV. Certainly I've never seen it myself via this medium. The fact that it was shown several times, a feature of Sky TV, presented the opportunity to tape it first hand for ICC friends without a satellite system. I've always found that first generation transmission copies are superior to commercially released editions — although I'm sure we would always buy them as issued — and this 1952 colour film is a perfect print on video. Excellent colour and sound, and Bing is in fine form and voice. Perhaps not the devil-may-care role referred to by John Byron in his response to my comments concerning 'THE COUNTRY GIRL', for which I thank him, but as with the later 'HIGH SOCIETY' far more in keeping with the Bing we all knew and loved, and proving that even well into his fifties he could still play charming, debonair, character roles, with just an added touch of seriousness as the scenario demanded. This film is certainly no 'boy-meets-girl,

loses girl, gets-girl' musical romance, as Bing's affair with Jane Wyman is more of the 'As Time Goes By' variety. The principle substance of the plot is perhaps a little too close to home for Bing as the character played by him is a show business widower just too busy with his professional activities to devote any time and affection to his teenage son and daughter. This implies no criticism of Bing, but the film does illustrate how easy it is for a career man to sometimes overlook the obvious. As a musical spectacle there are some quite well staged numbers, particularly "I'll Si-Si Ya In Bahia" and "Zing A Little Zong", though others fall short of top class film musical standards.

The serious looking Bing in 'Just For You'

There's no doubt that the title tune is a winner; a lovely ballad exactly suited to Bing's baritone delivery and, watching the film, seemingly superior to the recorded version. I think that the intimacy of the setting and Bing's more breathy, dare I say sexy, delivery gives it the edge. One other delight is the endearing presence of Ethel Barrymore as the venerable headmistress of a girls' college in which Bing's young daughter is desirous of enrolling. Advising him to reconsider his widower status Miss Barrymore's response to Bing's "I don't suppose you'd be interested?" enquiry was: "Interested? I'd be fascinated!". A favourable enough comment upon which to conclude this brief look at a fairly rare and entertaining Bing movie. For a full synopsis I can only recommend you to turn to Fred Reynolds' 'THE ROAD TO HOLLYWOOD'.

The latter, along with 'DIXIE' and 'SAY ONE FOR ME', were screened totally free of interruption; as of course was the BBC2 feature 'ROAD TO BALI'. The UK Gold programmes and films suffer the annoyance of advertising breaks about every thirty minutes. Also, their logo appears in the corner of the screen all the while. However, they have to be considered as acceptable disadvantages if that channel continues to show a sprinkling of Bing films. Until 1985 'DIXIE' was a film that lay submerged for many years and I had heard it said that in view of the minstrel content in these days of 'political correctness' it was likely to remain so. Happily, that has not proven to be the case. "The moving finger writes; and, having writ, moves on . . . "

With the 'HERE COMES THE GROOM' screening this completes the Bing Crosby — Jane Wyman teaming on film; both being shown within a few days of each other. Their "Cool, Cool, Cool Of The Evening" song and dance routine being a very entertaining sequence; and technically quite ingenious. Also, it may be noticed that "Misto Cristofo Columbo" is currently topical having recently been the 400th anniversary of that seafarer's great discovery! Of the six films here four are from the 'Fifties; four are in colour, with the possibility that 'THE BELLS OF ST. MARY'S' was also in colour. I didn't see it this time around and I am informed that a colourised version has been produced. I am not a supporter of this trendy treatment, and I consider it an insult to the lighting and cameramen who went to great lengths to get just the right tones and atmosphere in black and white movies. Off the top of my head only Cary Grant comes to mind as the most regularly featured movie actor. So I suppose that Bing's six in the space of four months is pretty good; although we'd all like to see more of course! The screening by Channel 4 of 'THE MAGIC OF BING CROSBY' on New Year's Eve at the very favourable time of 7.35 p.m. gave the general public the opportunity, at least, to see something of Mr. C. down through the years; and it was gratifying for us to know that this special release was seen as being an entertainingly worthwhile programme for one of the major viewing nights of the year. I'm still happy with the review that made the April 1992 edition of this magazine, with one exception. My elation at the appendage to the title, 'Part One', seems to have been misguided. No further 'parts' are on the cards whereas an extended version is on sale in the States. All to do with sales figures I guess. More's the pity. However, news in from Ernest Sutkowski, of New Jersey shows that some seventeen Bing films plus 'MAGIC . . . ', 'BING CROSBY FESTIVAL' and 'BING CROSBY SCRAPBOOK' are available in the U.S.A. from Movies Unlimited Inc. Unfortunately for us in the United Kingdom they are unviewable on our standard VHS equipment. But they could always be bought as library items I suppose!

Close your eyes for a moment; and listen. Yes, it's radio time again. Though actually I prefer 'wireless'; the term that I grew up with; especially after first hearing 'radio' pronounced to rhyme with 'daddio' in the song "I'm An Old Cowhand". Though not all Americans pronounce it thus. Witness Ken Carpenter in years of announcing Crosby shows. But I digress. Imagine being a guest on 'Desert Island Discs' and being asked back to do another show, not just once more but seemingly on an open-ended basis. Well, this

is the situation that fellow Crosbyphile Stan White has manoeuvered himself into. No, it isn't 'Desert Island Discs', it's something even better; for Stan is both record selector *and* presenter! You will have read in these columns of Stan's 14th October broadcast. The bug has certainly bitten him, and radio KCBC producer Tony Harrison is obviously happy with the result, for Stan has since made two further broadcasts, namely, 'CHRISTMAS WITH BING' on Christmas Day at 2 p.m. and 'BING ON ST. VALENTINE'S DAY' between 8 and 9 p.m. Two valuable contributions to the Crosby cause in the Northamptonshire area and, I'm sure, a hugely enjoyable exercise for our Rothwell member. Being a commercial station the broadcasts were interrupted by advertising. However, the principle promoter of the Christmas show was The Sound Garden, Corby; a record centre; who actually played a snippet of Bing's "Isle Of Capri" in their advertisement. What with Stan's fourteen tracks it was Crosby all the way in a programme that seemed to give only a scant nod to the Yuletide season. Though, as may be seen from the listing of titles, five, in fact, were positively Christmas orientated. He chose, instead, to interpolate a variety of Bing's mid-to-late years recordings that gave the listener some idea of the range of Bing's commercial output. Stan's knowledge of his subject is considerable, and each song was interestingly introduced. The programme, which was pre-recorded, also went out on Quality Europe FM and WRTN New Rochelle, New York. The songs were as follows:

Adeste Fideles (from 1946 Kraft Music Hall); Moonlight Becomes You; Lazy; Rose Of Tralee; Rudolph The Red-Nosed Reindeer; Long Ago And Far Away; On The Very First Day Of The Year; The Moon Of Manakoora; Peace On Earth/Little Drummer Boy (duet with David Bowie, including the dialogue); White Christmas (from a wartime broadcast as featured on The Vintage Jazz Classics CD, The Christmas Songs, with intro by Orson Welles and with the Paul Whiteman Orchestra backing); Walking The Floor Over You; Jingle Bells (Buddy Cole at his pipe organ, no Bing); The Lady Is A Tramp; Silent Night (with the Buddy Cole Trio). It is interesting to note the inclusion of the rarely heard "Rose Of Tralee", which lends credulity to the Desert Island Discs suggestion: a personal favourite I imagine. With the bit between his teeth and, really warming to his subject. Stan next took on St. Valentine's Day. A task made all the more difficult, perhaps, by the sheer quantity of available material. For surely some ninety per cent of Bing's catalogue of recordings relate to romance . . . even the thematic cowboy, Hawaiian, philosophical and some Christmas songs have elements of love, devotion and affairs of the heart. However, Stan carried on his promotion of Bing in very much the same style as previous broadcasts and, for once, I found myself just a little at odds with his presentation. Very much a personal viewpoint and intended to be constructive comment. Beginning with "My Funny Valentine" the ballads were all very suitable and reflected the "falling in love, in love, or falling out of love" aspects of l'amour in lyrics, a quote that Stan attributed to Michael Holliday. But it was the linking dialogue that I felt should have been softer and more appropriate to the theme of romance and the ballads themselves. This could have been achieved, say, by using a song or two from, and describing some of, Bing's romantic screen scenarios. There are very many; "Only Forever", "Too Romantic", "The Kiss In Your Eyes" and "True Love" spring readily to mind. However, Stan chose to use the occasion to continue to enlighten the listening public with many hard facts and figures relating to Bing's long career in entertainment. St. Valentine's Day might have been the occasion to forgo the facts and woo the listeners with more seductive dialogue. In fact Stan did this with his introduction to "These Foolish Things"; a line or two well suited to the time, the place and the programme. The rest of the featured songs were: If I Had My Way; Stranger In Paradise; Nevertheless; Me And The Moon; A Faded Summer Love; East Side Of Heaven; Be Honest With Me; It Had To Be You; Along The Way To Waikiki; If I Had A Talking Picture Of You; Ramona — Amapola; You Belong To My Heart; Marcheta. A tour de force that, like the theme of the film Holiday Inn, Stan may be able to emulate; i.e., a celebration for Bing for every holiday!

Frank Wappett has also been doing his stuff up there for BBC GMR — Greater Manchester Radio — in which he presents a programme devoted to the good old days of 78 rpm records. ICC member Frank naturally plays a goodly number of Crosby recordings very often in conjunction with requests sent in by other ICC members. So I guess it's up to all of us to keep the flag flying in this way. On a national basis, Alan Dell probably has the greatest listening audience to popular music and he has been featuring some tracks from the newer CDs as well as many of the old favourites. Much of what he plays comes from radio shows or, as fairly recently, a 'blow up' by Bing of "Put It There, Pal" followed by an alternate take of that title. He was one of three programme hosts who kindly featured Bing recordings as dedications sent in by members to commemorate a recent birthday of yours truly. Mr. Dell played "Me And The Moon"; Trevor Littlechild of BBC Radio Cambridgeshire gave a spin to "Sing A Song Of Sunbeams", and John Gunn of '78 Vintage' on BBC Radio Essex found time for an extra long 'Crosby Corner' with the complete track from Paul Whiteman's 50th Anniversary Album. My thanks to all involved. There's been a lot of attention given to The Quintessential Bing Crosby double CD collection of the Ken Barnes/Pete Moore material, and on one radio station it was offered as a prize. John Bassett asked for "The Loveliest Night Of The Year" for his wife's birthday on John Gunn's nostalgia programme, and John also featured Bing tracks for Les Brice and Wally Oldfield, who helps John with many of the rarer Crosby items. Peter Moreton — BBC Northants — Benny Green and Richard Spendlove continue to feature Bing with both the predictable and less common Crosbyana. No doubt that the wireless is one area of communication where we can all help spread the word. So keep those requests a'comin'!

(Editor: Many thanks, Bert, for your usual comprehensive review. It was also good to see Bing on a couple of occasions in the Clive James series "Fame In The Twentieth Century" on BBC1. One excerpt showed him singing "Pennies From Heaven" whilst the other featured him singing "Buy, Buy Bonds".

We have heard recently that Movies Unlimited are now offering "Mr. Music" on video in the USA. I wonder if they'll ever get "Top O' The Morning"? We mentioned the Bilko video in the last BING and members may be interested to see the accompanying advert. Some useful exposure for Bing too. Finally, to complete the review of the video scene, we reproduce a review of "The Magic Of Bing Crosby" with grateful acknowledgements to the Daily Mail.)

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Daily Mail, Friday, January 1, 1993

TV Mail / REVIEWS

Just too much of a good Bing

by JEANNETTE KUPFERMANN

The Magic Of Bing Crosby (C4);
Bruce Forsyth — 50 Years In Showbusiness (BBC1);
Heroes Of Comedy (C4)

FRED and Gene, Gene and Cyd, Fred and Cyd, Gene and Frank, Frank and Bing . . . Forgive me — my head, like Eleanor Powell, is in a whirl. I think I've overdosed on Christmas compilation clips.

I counted three versions of Ol' Man River alone, and by the time I'd got to The Magic Of Bing Crosby it might just as well have been Frank — showing that even outstanding talent needs to be rationed.

But I have to say that I still succumb when I hear the early, handsome Bing crooning Just One More Chance and can quite agree with his wife, Kathy, who said that Bing was irresistible to women because 'he had this voice that could actually hypnotise'.

Less hypnotic was his rendering of Chestnuts accompanied by son Harry on the guitar, where Bing couldn't actually hit the note — but many children have been known to do funny things to their parents' vocal chords.

Bing's voice was, at its height, The Voice Of America, as a stouter but still recognisable Rosemary Clooney told us. And to examine its precise magic would mean looking at all the American values it stood for — which this film hardly attempted to do.

It did show that the relaxed 'down-homeness' came out of both his background of poverty and Dixie, but it wasn't really explained. Instead, we had a relentlessly sincere Kathy telling us that when Bing got angry his normally deep blue 'irresistible' eyes turned a steely grey and that he'd grown up in beautiful surroundings — cue for Don't Fence Me In.

Rosemary Clooney might have given us some juicy details about what it was like to work with him, but merely told us that even if he'd made only the famous White Christmas record, he would still have brought happiness to millions.

Considering that the Bing Crosby Historical Society was listed in the credits, the film was woefully low on anything like historical content. But I hesitate to sound so churlish. After all, how can one possibly analyse the most elusive quality of all — simplicity?

Ultimately, the singing spoke for itself and he more than any other entertainer seemed to embody the very spirit of Christmas. So what more can one ask for?

■ 'HE doesn't ever show the effort,' someone said about Bing, 'because all the effort is behind the scenes.' You could, of course, say the same for all our best performers. And this certainly applies to Bruce Forsyth, celebrating 50 years in showbusiness.

Love him or hate him — and I must admit he's grown on me over the years, I just enjoy watching the unique way he moves — he, too, makes it all seem so easy.

■ MEANWHILE, a host of Heroes Of Comedy, all of whom have this same effortless quality, was celebrated on Channel 4.

Although it covered practically every British funnyman and woman this century, it emphasised their roots in music hall and the way they all have the daunting job of 'working' an audience. Everyone's favourite was there, plus some of our contemporary comics.

Luminaries from John Mortimer to George Melly added their insights, but one came away again with a feeling that great comics, like Bing's voice, don't need explaining — just experiencing.

All in all, it was a great treat and a reminder of just how lucky we are to have so many 'heroes' giving us, as Patricia Hayes described laughter, 'the champagne of life'. I'll drink to that, and wish you all a very happy New Year.

LOOKING BACK

by Dennis Saville

During the 1939-1945 war, one of my elder sisters always listened to "Bing Sings" which was a 15 minute programme on the national programme (later known as the BBC Home Service) on Thursday evenings. Although only in my early teens I was well aware of Bing's career in films and records because of my sister's devotion to him and some of this rubbed off on to me, having seen some of Bing's films, although I can't remember which of his films I saw first — it might have been "Pennies From Heaven".

However, I left school in April 1943 and purchased my first 10" 78, which, I do remember, "Beautiful Dreamer", which cost 6/8d (34p) which was a big lump out of my week's salary of 25/- (£1.25p), but fortunately my sister went halves with me. Needless to say, 50 years later I now have, either on 78, 45, LP or cassette at least one version of every title in "Bing — Just For The Record" plus many other recordings from radio shows and other various sources, not to mention my CD collection which is coming along nicely. With about 50 plus Bing films on video and various items of Crosbyana, my "Bing Room" is bulging at the seams!

Strange at it may seem, I didn't become a member of the I.C.C. until 1977, so I had obviously missed out during all those years. One of the reasons that I couldn't pay as much attention to my Crosby interest was because I was kept busy at most week-ends playing a cornet in a band (and band practice was Thursday nights). But in 1982 I relinquished my seat on the cornet bench after over 30 years and in 1983, I retired from British Rail after 35 years on the footplate of all kinds of locomotives; steam, diesel and electric, including the Flying Scotsman, and attended my first Leeds event and John Joyce's Gateshead dinner at the Five Bridges Hotel. If you haven't attended Leeds or Gateshead you really are missing some great occasions and I have been to one or both every year since. It was at

Gateshead that I met a remarkable lady. Her name? Ena Hooley. Read all about her in BING No. 70 pages 23-25. Ena is now 86 years young and we have been corresponding since my first meeting at Gateshead. I have been able to fill some gaps in Ena's collection of Bing recordings and Ena has helped me with some articles of Crosbyana. I asked her if she would lend me some back numbers of BING and she kindly responded, and what interesting reading they make, particularly 1974 and 1975. It was fascinating reading how our respected members John Marshall, John Bignall, Eric Crowder and Arthur Blood were introduced to the I.C.C. Then there was Bing's illness and marvellous recovery and his great recording sessions in London and how I envy those members who were present and at the Parkinson Show. At least I saw that, pity we didn't have video recorders then. I never met Bing but I did see him at the Palladium in 1976 and 1977. Incidentally, I realized another ambition at the Palladium in November 1989 where I saw the girl I have been in love with since I was about 14 years old. You've guessed right. Dorothy Lamour, who was in a charity show "Stairway To The Stars" with other greats, Tony Martin, Kathryn Grayson, Jane Russell, The Nicholas Brothers, Van Johnson and many others of our generation. Getting back to reading back numbers of BING, I was amused to read about cartridges which never really took on, remember them? And the threat of cassettes taking over from LP's. I'm glad they haven't because reproduction isn't as good as LP's. Now we have compact discs, what next? I ask myself. Sounds get better all the time! I sometimes play a 78 then play the same recording from a CD. What a difference, but I cherish the memories of my old wind-up gramophone.

Looking back, I wonder how you were first hooked on Bing?

THE CROSBY COLLECTION

Part two: 1935 - 1941

The second part of Fred Reynolds' magnificent series of books is reviewed for us by Colin Pugh.

My review of Part one of this serialized dissertation on the commercially issued recorded works of Bing Crosby by Fred Reynolds, is equally valid for and applicable to this second part, now available.

Once again it is superbly produced by John Joyce.

On page 3 we have a description of how the LYRICISTS AND COMPOSERS are presented. As with volume one, this is an excellent addition to previously uncatalogued information, given here for the first time in compilation form and hitherto unavailable in any publication limited to Bing's output. It will prove an asset to those of us who collect Sheet Music and who have learned the hard way that not infrequently the same title of a song sung by Bing has been used twice and sometimes more than twice by other artists for *different songs*. Whilst the heading LYRICISTS AND COMPOSERS cannot be faulted as an apt and adequate description of the song writers involved, it is very interesting to note that for the greater part of Bing's output the Sheet Music publishers used the description — WORDS AND MUSIC. In the 1970's some changed the description to LYRICS AND MUSIC but LYRICS AND COMPOSERS — very rare indeed. Maybe it was considered that a 'pop' song writer writes MUSIC and a classical writer writes COMPOSITIONS!

Like chapters of a book, each year's entries is headed and prefaced with biographical information pertinent to that year and other relevant national and international news. Each song entry abounds with little anecdotes and scraps of information — many of them stories not heard before. Anyone who thought they "knew it all" has a surprise awaiting. This unique format of presenting the songs brings a new dimension not only to Bing's performances but also to the songs themselves, orchestras, other accompanists and is enhanced by the many tangential but informative excursions encompassing such subjects as song writers, films and other recording artists.

Of necessity, a book such as this, printed and published within the confines of a "members only" magazine and club, must be a limited edition. Those of you have not already placed an order with John Joyce for a copy should do so without delay as you may regret it later.

Colin Pugh

Derek Parkes' Crosby Collectors Club

With so many Christmas discs to review, this preamble must be kept short. How nice it would have been if this could have been in the December BING but the article for that edition was prepared early in October . . . and many of the CDs from abroad were not received until after Christmas. Now, with Christmas gone, they will be hard to find . . . until next Christmas.

NEWSHEET
Of course, more up to date news is available in the Club's 'NEWSHEET' which is sent out whenever there is something of importance to announce. It has been decided to make this an integral part of the Club. All members will need to subscribe to continue their membership . . . but at 50 pence per issue, the cost is quite reasonable. Overseas members will have slightly more to pay to cover the higher postal costs. The main reason for this decision is that it is difficult to 'talk' to everyone individually and messages through BING can be delayed by up to six months because of the early copy date . . . some two months before BING is published.

MEMBERSHIP:
The cost for joining is now:

UK £2 EUROPE £2.40 ELSEWHERE £2.80

This will entitle you to receive full details of the Club plus 'NEWSHEET's' until the next subscription is due. Everyone renews their subscription at the same time to avoid the need to advise people individually. Ordering from the Club has been made extremely simple . . . no deposits . . . you pay only when your disc is available . . . and arrangements can be made whereby you pay after receipt. This is especially useful for those of you who are active collectors or wish the Club to hunt for many difficult items and especially for those living abroad who do not wish to pay for items that are not available!

NB: OVERSEAS MEMBERS SHOULD NEVER SEND MONEY UNTIL THEY ARE ADVISED. Your membership payment can be included with your first order and facilities are available for payment in USA$ or Australian$ in those countries. This completely avoids expensive bank charges.

THE ADVANTAGES OF MEMBERSHIP:
The Club now has some considerable purchasing power and many discs are available at discount. The best to date is £4.50 off and the disc comes post-free in the UK. The Club is indebted to many fellow collectors throughout the world who seek out those difficult discs wanted by other members. Some discs have to be bought retail but the additional Club charge is £1 which includes the delivery cost in the UK. The Club currently carries a stock of between 100 and 200 CDs for quick delivery. Whereas 1992 was a very difficult year, 1993 is bringing much greater efficiency. With greater support and easier Club procedures, discs should get cheaper and delivery times shorter.

HOW TO JOIN:
Just write. Enclose a self-addressed, stamped envelope if you live in the UK. If you like what you read about the Club you can join and get the benefits immediately.

FORTHCOMING RELEASES:
Perhaps by the time you read this many of the following will be available. Join the CCC for more up to date news. Please note that time does not allow me to send title details to individuals. These are normally given in the 'NEWSHEET' and BING. Some CD titles are unknown and so the correct album title is not necessarily given in the following list.

1) On Treasure Island: If you have not received your ordered copy by the time you read this, please contact the Club and if possible state when your copy was ordered and how much deposit was paid.
2) Bing And Judy Garland: This is not the JSP issue. Expected April.
3) Bing and Al Jolson: Expected around April.
4) Bing and Louis: ? availability.
5) Step To The Rear: Recordings from around the 60s. Expected April.
6) Blue Hawaii: Should be available when you read this.

Hopefully the difficulties of last year have now gone. You can contact the club at the following address:

D. PARKES
66 FIRS ROAD, FIRSDOWN
SALISBURY, WILTS SP5 1SW
ENGLAND
TEL: WINTERSLOW 0980 862688

CHANGE OF POLICY

With the increase in the popularity of Compact Discs, Bing appears on more and more issues. In the early days of CD it was quite exciting to find just one Bing track as invariably it was new to that medium. Now the converse is true. So often it is the same few tracks that get issued over and over again. In the past an attempt has been made to bring you everything by Bing. With regards to the real Bing discs, this will continue, but, as from the next issue of BING, reports relating to 'Guest Appearances' will be limited to those items of special appeal. Thus mention will be made of alternative takes or unusual versions and material new to CD. The reasoning behind this change is that: 1) Few will be sufficiently interested to warrant their inclusion. 2) Even fewer will be interested in obtaining copies of these CDs. 3) Space will be made available in BING for material of greater appeal. 4) A considerable financial saving will be achieved. All the discs reviewed have to be purchased by the reviewer and the cost is now becoming prohibitive. Please feel free to send in your comments, especially if you believe the position has been wrongly appraised. There is the possibility that, by not looking at everything, something of interest could be overlooked.

NEW RELEASES, REISSUES OR PREVIOUS OMISSIONS

NB: Where a price is quoted, it is a guide to the normal retail price in the country of origin. Club prices may be higher (imports) but are more likely to be much lower than those shown.
All entries are for CDs although cassettes and occasionally LPs may also be available.

UPDATES

From time to time, record companies choose to re-release items with different release numbers. The following are some of the more recent examples:

Label	Old No	New No	
Rainbow MFP (Aust)	MFPCD 010	RCD 9139	Andrews Sisters: 'Rarities'
	MFPCD 023	RCD 9152	'16 Original World Hits'
	RCD 307	RCD 9010	'It's Easy To Remember'
Pickwick Music (UK)	PWKS 561	PWKM 4012	'Christmas With Bing'
	PWK 088	PWKM 4003	'Bing Crosby Sings More Great Songs'
	PWK 082	PWKM 4002	'Christmas With The Andrews Sisters'
Conifer (UK)	TQ 154	CDHD 187	'Night And Day — Balladeers of the 1930s'

SEE FOR MILES SEECD 360 THE EP COLLECTION UK £11

The release of this CD came too late for inclusion in the CCC article in the Christmas BING but our editor ensured that details were printed. Covering 1934 through to 1961 but with nearly two thirds of the tracks coming from the early 50s, this CD has much to offer that is not available elsewhere. With such excellent sound quality this is certainly one of the 'Top Ten' of Bing's CDs. Now listen to the songs and you might make this a top favourite.

MCA CMCAD 31143 MERRY CHRISTMAS UK £5.50

This appears to be a clearance release of the USA pressing bearing the same number except for the initial C of CMCAD. The disc itself is the US Pressing.

LASERLIGHT 15444 WHITE CHRISTMAS (USA RELEASE) £4

Compared to the German release, which has the same number (15444) — reviewed BING No 100, the USA release omits 2 tracks: 'Happy Holiday/Come To Holiday Inn' and 'Let's Start The New Year Right'. This is perhaps logical as these two are not really Christmas numbers.

PRIME CUTS

CASTLE COMMUNICATIONS CTVCD 211 THE QUINTESSENTIAL BING CROSBY UK £16 (2 CD set)

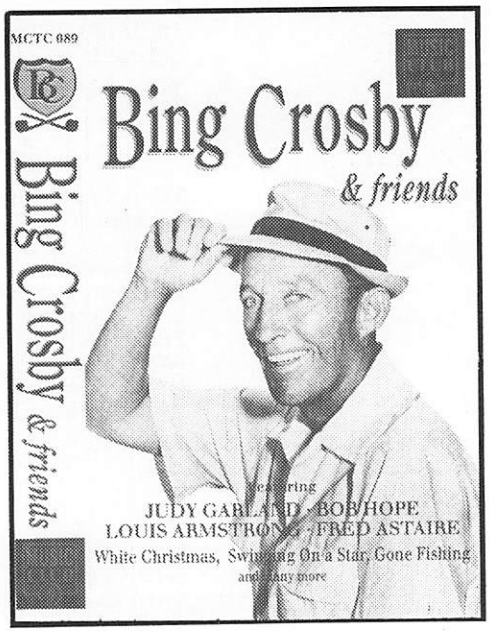
Disc 1: CTVCD 211/1
Straight Down The Middle
Try A Little Tenderness
Love Is The Sweetest Thing
When The Red, Red Robin Comes Bob . . .
Unchained Melody
The Lady Is A Tramp
Meet Me Tonight In Dreamland (RC)
Ain't Misbehavin'
Isle of Capri
Heartaches By The Number
So Rare
They Didn't Believe Me
Way Down Yonder In New Orleans
Don't Blame Me
You Turned The Tables On Me
I Guess I'll Have To Change My Plan
I Wish You Love
Please Don't Talk About Me When I'm . . .
Old Cape Cod
Yours
Margie
Nice Work If You Can Get It
At Sundown
Count Your Blessings Instead Of Sheep
Love's Old Sweet Song

Disc 2: CTVCD 211/2
True Love (RC)
Yes Sir, That's My Baby
Manhattan
Misty
This Can't Be Love
We'll Be Together Again
Keepin' Out Of Mischief Now
Moonglow And The Theme From Picnic
We're In The Money
All Through The Night
Papa Loves Mambo
You'll Never Know
Anything Goes
You're The Top
My Baby Just Cares For Me
I See Your Face Before Me
At The Jazz Band Ball
You're In Kentucky Sure As You're Born
I've Got A Crush On You
How Long Has This Being Going On?
My Funny Valentine
The Banjo's Back In Town
You're Sensational
Little Man You've Had a Busy Day
Let's Put Out The Lights And Go To Sleep (RC)

RC: Sung as a duet with Rosemary Clooney

Playing Time of the set: 132 minutes Tracks: 50/set

The songs are good and the sound is excellent . . . at times it seemed better than the original issue on the 'Tenth Anniversary Collection' but here we have only 50 of 73 tracks in the first release. There are at least another five compilations of this material which is perhaps too much repetition. But this is a great sounding set and most enjoyable. The main trouble is that it is well known that there are at least another 150 Buddy Cole tracks with Bing that could sound just as good. Available on cassette CTVMC 211 as well as CD.



MUSIC CLUB MCCD 089 BING CROSBY AND FRIENDS UK £7

Gone Fishing w. Louis Armstrong
A Couple Of Song And Dance Men w. Astaire
Swinging On A Star
Pennies From Heaven
Zing A Little Zong w. Jane Wyman
You Are My Sunshine
Moonlight Bay w. Gary Crosby
In The Cool, Cool, Cool Of The Evening w J. Wyman
Where The Blue Of The Night (1945)
Anything You Can Do w. Haymes + Andrews Sisters

Playing Time: 60 minutes

White Christmas
The Road To Bali w. Bob Hope
The Spaniard Who Blighted My Life w. Jolson
The Whiffenpoof Song
Life Is So Peculiar w. Andrews Sisters
MacNamara's Band
Too-ra-loo-ra-loo-ral
The Moon Came Up With A Great Idea w. P. Lee
Mr. Gallagher and Mrs. Shean w. J. Mercer
Connecticut w. Judy Garland

Tracks: 20

An excellent sound, good songs and well worth having provided it doesn't give you too much duplication. Available on cassette MCTC 089 as well as CD.

PARROT PARCD 002 ELLA FITZGERALD AND BING CROSBY — MY HAPPINESS UK £10

Stay With The Happy People
A Dreamer's Holiday
Basin Street Blues
Five Foot Two, Eyes Of Blue (solo)
Silver Bells
I Can Dream, Can't I? (solo)
Rudolph The Red-Nosed Reindeer
White Christmas

Playing Time: 76 minutes

Marshmallow World
That's A-Plenty
Way Back Home (The Mills Brothers join in!)
Istanbul
Chicago Style
Everything I Have Is Yours (solo)
Memphis Blues

Tracks: 25

Few people, in the world of popular music, will deny that here we have the best male and female vocalists. It's almost unbelievable that these two, superb artists, who, for many years were under contract to the same record company, never made a commercial record together. Almost certainly, this is the only release featuring twelve duets by these great singers with a bonus of three solo items by Bing and no less than ten tracks by Ella. Wonderful music and excellent sound, except for a couple of tracks which are marginally sub-standard due to the deterioration of the original sixteen inch acetate disc cut nearly 40 years ago. This should be an essential disc for any serious collector of Bing's recordings.

MCA MVCM-172 SELECTIONS FROM IRVING BERLIN'S 'WHITE CHRISTMAS' Japan £17 in UK

Medley: The Old Man
Gee I Wish I Was Back In The Army
Snow

Playing Time: 30 minutes

Medley: Blue Skies
I'd Rather See A Minstrel Show
Mandy
Count Your Blessings (Instead Of Sheep)
What Can You Do With A General
White Christmas

Tracks: 10

Some may think that this should be included with the Christmas CDs but it is based on the film 'White Christmas' which has little to do with Christmas. This disc is identical to the UK release on MCA DMCL 1777 (BING No 94). The inlay card here is more representative of the original LP sleeve but the pictures of the artists are different.

PATRICIA RECORDS — ALL STAR SERIES CD 23106 I SURRENDER DEAR Denmark £6 in USA

I Surrender Dear
Love In Bloom
She Reminds Me Of You
Did You Ever See A Dream Walking?
Temptation

Someday Sweetheart
Mary
So The Bluebirds And The Blackbirds Got Together
Where The Blue Of The Night
Please

We'll Make Hay While The Sun Shines
Beautiful Girl
Black Moonlight

Playing Time: 53 minutes

Thanks
The Last Roundup
St Louis Blues

Tracks: 16

*See below

SPA CDCD 1071 BING CROSBY — BING'S BEST UK £3 to £4

Where The Blue Of The Night (A take)
Sweet And Lovely
Dinah w. Mills Brothers (B take)
Shine w. Mills Brothers
Sweet Georgia Brown
Cabin In The Cotton
Some Of These Days
Here Lies Love
You're Beautiful Tonight, My Dear
You're Getting To Be A Habit With Me

Playing Time: 60 minutes

You've Got Me Crying Again
Temptation
May I?
June In January
With Every Breath I Take
I'm An Old Cowhand
Pennies From Heaven
Sweet Leilani
Mr Gallagher And Mr Shean w. J. Mercer
You Must Have Been A Beautiful Baby

Tracks: 20

*See below

COLUMBIA CK48974 16 MOST REQUESTED SONGS USA £9

Dinah w. Mills Brothers (A take)
Can't We Talk It Over
Shine w. Mills Brothers
Paradise
Sweet Georgia Brown
Please
How Deep Is The Ocean
A Ghost Of A Chance

Playing Time: 47 minutes

Brother Can You Spare A Dime
Let's Put Out The Lights
You're Getting To Be A Habit With Me
I've Got The World On A String
Temptation
Did You Ever See A Dream Walking
Love Thy Neighbour
Love In Bloom

Tracks: 16

*The above three CDs contain much reissued material and many excellent tracks. The Patricia disc does not have the sound quality of the other two which are excellent. The Spa disc, being the cheapest and the longest playing is by far the best buy provided the tracks are what you want.

CHRISTMAS CRACKERS:

SPA NOEL NL903 BING CROSBY — WHITE CHRISTMAS Made in Portugal, released EEC £10

White Christmas
That Christmas Feeling
Christmas Is A-Comin'
Silent Night
Merry Christmas
I'll Be Home For Christmas
Santa Claus Is Coming To Town
Here Comes Santa Claus
Is Christmas Only A Tree
Medley: Deck The Hall
Away In A Manger
I Saw Three Ships
Jingle Bells
Silver Bells
The Christmas Song

Playing Time: 70 minutes

Rudolph The Red-Nosed Reindeer
You're All I Want For Christmas
It's Beginning To Look Like Christmas
The First Noel
Twelve Days Of Christmas
I Heard The Bells On Christmas Day
Medley: Good King Wenceslas
We Three Kings Of Orient Are
Angels We Have Heard On High
Adeste Fideles
Christmas In Killarney
Sleigh Ride
It Looks Like A Cold Cold Winter
The First Snowfall
Sleigh Bell Serenade

Tracks: 26

This really is a cracker! It has a warm sound that makes you think of Christmas in a jolly mood with The Andrews Sisters making merry on many tracks. Unfortunately this disc is not easy to find — especially as Christmas has passed. The price seems to vary from shop to shop.

DEJAVU 5-126-2 THE BING CROSBY CHRISTMAS (GOLD/GIFT) COLLECTION Italy ? £6 in USA

Adeste Fideles
Silver Bells
Medley: Deck The Hall
Away In A Manger
O, Little Town Of Bethlehem
The First Noel
White Christmas
Silent Night

Playing Time: 32 minutes

Rudolph The Red-Nosed Reindeer
A Thousand Violins
Baby It's Cold Outside w. James Stewart
Jingle Bells w. Frank Sinatra
God Rest Ye Merry Gentlemen
That's An Irish Lullaby
The Secret Of Christmas

Tracks: 12

Time has not allowed a full appraisal of this CD but it is worth looking into as it holds a few mysteries. The CD title is given differently in at least three places and although we once again have that 'traditional' Christmas song 'That's An Irish Lullaby' many of the songs are completely different versions to what you are used to hearing. It would appear that Dejavu now has links with that ever growing SPA (?Spartan) record company although they (SPA) may be here only concerned with the pressing of the CD. This is pressed in Italy. Elsewhere in this article you will see SPA discs pressed in Portugal, Belgium and the UK!

CEMA SPECIAL MARKETS S21-9011 CHRISTMAS WITH BING Canada £9 in USA

Do You Hear What I Hear?
Have Yourself A Merry Little Christmas
Medley: What Child Is This
The Holly And The Ivy
The Little Drummer Boy
Let It Snow, Let It Snow

Christmas Dinner, Country Style
I Wish You A Merry Christmas
Medley: Hark! The Herald Angels Sing
It Came Upon A Midnight Clear
O Holy Night
Medley: Pat-A-Pan
While Shepherds Watched Their Flocks . . .

Playing Time: 28 minutes

Tracks: 10

Nicely recorded, this features the more mature Bing with a somewhat different selection of Christmas music. Once again, a difficult disc to find.

PILZ 44 5457-2 also GR 80038 CD WHITE CHRISTMAS Germany ?£4 in USA

White Christmas
Adeste Fidelis
Rudolph The Red-Nosed Reindeer
Away In A Manger

O' Little Town Of Bethlehem
Silent Night
That Christmas Feeling
Jingle Bells

Playing Time: 16 minutes

Tracks: 8

Although the sound is far from perfect this is an interesting CD that needs to be investigated as the versions here are unusual. 'Jingle Bells' is interestingly different — even to a timing error when Bing sings 'on a one horse', completely omitting 'open sleigh'. Almost certainly from radio of the early 50s. This release is very similar to the previously reviewed PILZ 'Crosby Family Christmas' (BING 101)

WISEPACK LECDD 602 WHITE CHRISTMAS UK £9 Boxed 2 CD set

Disc 1: LECD 030
White Christmas
Silver Bells
Count Your Blessings
Adeste Fidelis
God Bless You Merry Gentlemen

Playing Time: Over 120 m/set
Tracks: 50/set

Disc 2: LECD 031
Hitch A Ride With Santa Claus
The Snowman
Away In A Manger
Rudolph The Red-Nosed Reindeer
O Little Town Of Bethlehem
It Came Upon A Midnight Clear
That Christmas Feeling
Deck The Halls

Frank Sinatra, Rosemary Clooney, The Crosby boys are variously attributed as singing with Bing on these tracks but the labelling is hopelessly wrong (or perhaps it is the reviewer — he has been known to make mistakes!). These are almost certainly from radio of the early 50s. The sound is reasonably good on the first disc but deteriorates on the second. Originally on sale £1 cheaper, this set is still a good buy for over two hours of music.

GUEST APPEARANCES where Bing sings the occasional track.

GOOD MUSIC RECORD COMPANY UKD101 THE WHITE CLIFFS OF DOVER UK ~£20 2 CD set

I'll Be Seeing You

Moonlight Becomes You

Playing Time: 120 minutes

Tracks: 40/set

Those of you who think that this set has already been reviewed are wrong. The Good Music Company of America does in fact have a two CD set of the same name. The inlay cards all look very similar except that the UK issue has a couple in British uniforms instead of American uniforms. Whereas many of the tunes in the two sets are the same, the artists are usually different. Only about two or three tracks are identical. . . but the mix of music is very similar — from World War II.

REPRISE 9 45091-2 SINATRA — SOUNDTRACK TO THE CBS MINI-SERIES USA £21.50 2 CD set

Where The Blue Of The Night (A)

Temptation (A)

Playing Time: 106 minutes/set

Tracks: 30/set

Contemplating writing his autobiography, Frank Sinatra realised that a big part of his life couldn't be featured — his music. He asked his daughter, Tina, to organise a mini-series ;and this set is representative of his career from 1939 to 1979. Bing is featured on the first two tracks as an early influence on the young Sinatra. This set is mainly representative of Sinatra's early and mid periods.

RCA 07863 66099-2 HOORAY FOR HOLLYWOOD USA £16 2 CD set

Make Believe

Playing Time: 131 minutes/set

Tracks: 36/set

All the songs and/or artists have some connection with Hollywood covering the period from the late 20s to the early 60s. The set comes in a double case that is the same size as a standard jewel case — excellent — and so is the sound.

INTERSOUND CDC 1011 SENTIMENTAL JOURNEY — THE FORTIES USA ?£20 2 CD set

Disc 1:
You'd Be So Nice To Come Home To
w. Ginny Simms 1943

Disc 2:
San Fernando Valley 1944
A Little Bird Told Me 1948

Playing Time: 109 minutes/set

Tracks: 42/set

The dates of these non-commercial tracks are given in the 12 page booklet. Time hasn't permitted a thorough comparison but the 1948 track does not tie in with the same song aired on 'The Philco Radio Time' on at least three occasions. The sound on these three tracks is not perfect but it is acceptable.

READER'S DIGEST 109C THIS IS MY COUNTRY USA ?£28 4 CD set

A Hot Time In The Town Of Berlin — When You're A Long, Long Way From Home

Playing Time: Approx. 235 mins/set — Tracks: 81/set

The old grey matter may be a little jumbled but memory suggests that both these recordings, the former with the Andrews Sisters, appeared on V-Disc. But this is not a wartime album — this album celebrates America 'and proclaims undiminished faith in the abiding promise of its future' with patriotic and popular music.

INDIANA HISTORICAL SOCIETY (No number) YOU'RE THE TOP — COLE PORTER IN THE 1930s USA £32 3 CD set

Produced by the Special Products divisions of RCA/BMG or Sony Music, these three discs carry numbers which are not necessarily related.

Disc 1:	1930 - 1934	RCA/BMG	DMC1-1029	Non-Bing
Disc 2:	1934 - 1939	Sony	A-22701	Don't Fence Me In w Andrews Sisters
Disc 3:	1933 - 1939	Sony	A-22702	Well, Did You Evah! ? Bing

Playing Time: 199 minutes/set — Tracks: 69/set

The last item comes from 1956 TV. Bing's name is mentioned and Cole Porter sings with the cast which could include Bing. More information is needed of this show.

(Editor: See Bing on TV — The Early Days? This must be the Ford Star Jubilee Show listed in 1956.)

MUSIC FOR PLEASURE 0777 7 80615 2 6 A TRIBUTE TO HOAGY CARMICHAEL UK £11 2 CD set

The Lamplighter's Serenade — Small Fry w. Johnny Mercer

Playing Time: 113 minutes/set — Tracks: 40/set

Hoagy Carmichael is supported by some excellent artists. Well worth checking out.

VERVE 314 513 928-2 (USA) THE GERSHWIN SONGBOOK 'S'WONDERFUL' USA £9.50
513 928-2 (UK) (Picture label on the USA disc) UK £9.00

They All Laughed

Playing Time: 66 minutes — Tracks: 16

Only one Bing track but this disc is played often!

FLAPPER PAST CD9777 S'WONDERFUL: THE MUSIC OF GEORGE GERSHWIN UK £11

Somebody Loves Me

Playing Time: 62 minutes — Tracks: 22

The music on this disc is much older than the previous disc — all recorded in the 20s and 30s.

SMITHSONIAN COLLECTION RDO48-1 AMERICAN SONGBOOK SERIES 'IRVING BERLIN' USA £12
SONY MUSIC SPECIAL PRODUCTS A22403 (Alternative name and number on the same disc)

White Christmas (DLA3009-B) — Blue Skies

Playing Time: 72 minutes — Tracks: 24

Although a direct comparison with the 1942 recording of 'White Christmas' has not been made, this does sound as though it is the first-commercial recording of this song by Bing. This could be the first time that it has been issued but with various versions appearing on more than 40 CDs it's a tough one to check!

CONIFER CDHD 182 GOOD NEWS — THE MUSIC AND SONGS OF DE SYLVA BROWN AND HENDERSON UK £8.00

I'm A Dreamer Aren't We All — One More Time

Playing Time: 58 minutes — Tracks: 19

Produced by Geoff Milne, this must be a good selection.

ASV CD AJA5041 THE SONG IS . . . RICHARD RODGERS AND LORENZ HART UK £7.00

It's Easy To Remember (labelled take B, this is identical to 78s showing O or N)

Playing Time: 49 minutes — Tracks: 16

Another collection of good songs from the 20s and 30s.

MUSIC FOR PLEASURE CD-MFP 5960 THE LOVE COLLECTION Vol. 2 UK £7.00

True Love w. Grace Kelly

Playing Time: 60 minutes — Tracks: 20

The songs here cover some 50 years but the recordings are from the 50s to 1980.

THE CHRISTMAS GUEST:

Bing introduces just a little of his Christmas cheer into these CDs which are mentioned briefly, with just an odd comment, as these tracks have in the main, appeared frequently on other issues.

The first is a most unusual two CD set released by Reader's Digest in the USA but available only from The Beautiful Music Company. Disc 1 has the usual Reader's Digest label and is associated with two release numbers: XMR-1 and BMR3-119. Bing only appears on the second disc which is hardly recognisable as a Readers' Digest disc as it is a typical Sony Music Special Products disc with three release numbrs XMD-2; BMD2-120 and A22089.

READER'S DIGEST XMD-2 WORLD'S MOST LOVED CHRISTMAS CLASSICS USA ?£14 2CD set

Do You Hear What I Hear? — Playing Time: 145m/set Tracks: 50/set
It's Beginning To Look Like Christmas
White Christmas

The next three discs are all released by The Special Music Company.

SPECIAL MUSIC HOLIDAY FAVORITES SCD-4605 HAPPY HOLIDAY USA £5

Rudolph The Red-Nosed Reindeer — Playing Time: 31m Tracks: 12
Jingle Bells w. Frank Sinatra
White Christmas
The Christmas Song w. Frank Sinatra

HOLIDAY SCD-4623 WONDERFUL WORLD OF CHRISTMAS — Vol. 1 USA £5

White Christmas — Playing Time: 27m Tracks: 10

HOLIDAY SCD-4628 and HDYCD 1937 THE MAGIC OF CHRISTMAS USA £5

Rudolph The Red-Nosed Reindeer — Playing Time: 28m Tracks: 10 (13 shown)
NB: The first track is listed as four tracks!

The last two items shown are identical to the versions on 'Happy Holiday'. All the Bing tracks have indifferent sound that can be much improved by equalisation.

SPA NOEL NL 901 WHITE CHRISTMAS — 24 FAMOUS CHRISTMAS SONGS Belgium £10 in UK

White Christmas — Playing Time: 66m Tracks: 24
It's Beginning To Look Like Christmas
Merry Christmas w. Andrew Sisters

SPA NOEL NL 902 WHITE CHRISTMAS — Vol. 2 — 24 GREAT CHRISTMAS SONGS Portugal £10 in UK

Adeste Fideles — Playing Time: 65m Tracks: 24
Jingle Bells w. Andrews Sisters

SPA NOEL NL 953 WHITE CHRISTMAS — 24 CHRISTMAS SONGS Portugal £10 in UK

Here Comes Santa Claus w. A. Sisters — Playing Time: 67m Tracks: 24
Merry Christmas w. Andrews Sisters
Jingle Bells w. Frank Sinatra

The above three discs were good value at £10 but they were later found later at £5 — just before the shop closed down!

LASERLIGHT 15463 CHRISTMAS FAVORITES USA £6

Happy Holiday — Playing Time: 28m Tracks: 11
O Come All Ye Faithful

These appear to be different versions than those on previous Laserlight issues.

CAPITOL CDP 0777 7 99692 2 7 LET IT SNOW USA £9

Winter Wonderland — Playing Time: 68m Tracks: 25

SCOTTI BROS 72392 75271-2 TV FAMILY CHRISTMAS USA

A Crosby Christmas (Medley) — Playing Time: 33m Tracks: 12
That Christmas Feeling
I'd Like To Hitch A Ride With Santa Claus — Bing with his four older boys sing
Snowman (twins only) — and talk for over six minutes.

Just a little twiddling of the tone controls produces an excellent sound.

PRO-ARTE CDD 583 THE LEGEND OF CHRISTMAS USA £9

Christmas Melodies — Playing Time: 60m Tracks: 18
Noel (O Holy Night) It is difficult to hear Bing in this 1928 group vocal.
Adeste Fideles (non Bing) — Unfortunately the original 78 is rather noisy
Silent Night

CAPITOL CDP 7 97458 2 THE BEST OF CHRISTMAS USA ?£9

Do You Hear What I Hear? — Playing Time: 53m Tracks: 20

DEJAVU 5-128-2 CHRISTMAS (GIFT/GOLD) COLLECTION ITALY ?£6 in USA

White Christmas — Playing Time: 30m Tracks: 12
Adeste Fideles
God Rest Ye Merry Gentlemen
Medley (as shown on previous Dejavu)

FOOTNOTE:

Although there are many difficulties associated with the supply of CDs, the Crosby Collectors Club endeavours to supply any CD that features Bing. In order to supply out of print material, the Club will consider buying your surplus or unwanted, fault-free, Bing CDs.

It is hoped that our Editor can find enough room for a word of thanks to the many who so kindly sent a Christmas card. They were all very much appreciated.

Derek Parkes

Bob Crosby

BOB CROSBY, who has died aged 79, lived in the shadow of his brother Bing but made his mark as leader of the Bob Crosby Orchestra, a jazz co-operative which marched in the vanguard of the traditionalist revival.

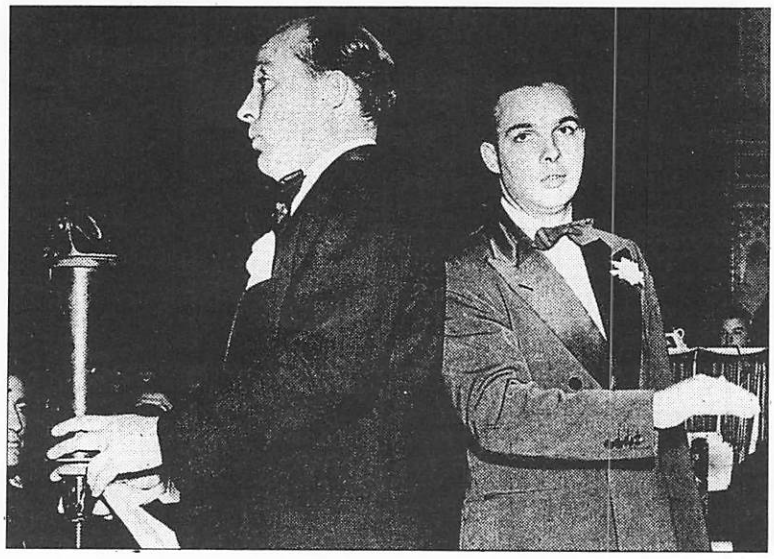
Although he had some claim as a singer, Bob Crosby could not read music and only secured his union card, as a drummer, when he first became a bandleader.

But he worked hard at the job, and by lending his already famous surname to a group of 11 talented musicians, provided just the public focus they needed.

The Crosby outfit differed from the other big white bands in the late 1930s and early 1940s because it did not emulate the carefully drilled arrangements of the big black bands centred on Harlem. Instead, the players developed a freer, infectious style, with scoring and solo work that reflected jazz's New Orleans roots.

Their brassy *South Rampart Street Parade* evoked the strut of the city's marching bands. They had consistent verve in their collective playing, fuelled by a trumpet section that included, at various times, Muggsy Spanier, Billy Butterfield and Yank Lawson. Yet much of the pleasure for both players and listeners stemmed from Crosby's willingness to allow soloists more scope than other leaders at that time.

This resulted in such recordings as *Spain*, featuring the liquid clarinet of Irving Fazola, and *Vultee Special* with the pianist Jess Stacy. There was also the popular *Big Noise from Winnetka*, with Ray Bauduc, the drummer, and Bob Haggart, the band's bass player and chief arranger who gave it the New Orleans stamp.



Bob Crosby (right) with his brother Bing in Los Angeles, 1937

Further impetus towards the style that became known as "Dixieland" came from an inner band of about eight players, known as the Bob Cats. But for all its emphasis on collective improvisation, this group still maintained the chamber music formality of the Swing Era; it was frequently employed to play behind such singers as Judy Garland and Fred Astaire, as well as Bing, in films like *Holiday Inn* (1942).

The youngest of five sons of a lawyer, George Robert Crosby was born at Spokane, Washington, on Aug 25 1913 and educated at Gonzaga University, before becoming a dancer and singer.

When the clean-cut young Bob arrived in Hollywood seeking help, the only brotherly advice he received was "Keep your nose clean". For the rest of his life, Bob Crosby had to bear the cross of his brother's fame, alternately resenting Bing (who was nine years his senior) and gratefully accepting his aid. With a passable voice, he made efforts to establish himself independently as a vocalist and in films.

He worked first with the Anson Weeks Orchestra in California and arrived in New York with the Dorsey Brothers as members of the former Ben Pollack band were wondering what to do.

They had cast off their leader since he had not found them enough work, and had formed a co-operative which had cut records under the names of Clark Randall (a pseudonym) and their manager Gil Rodin. They needed a leader and approached Bob Crosby with an offer of two shares of their profits. Crosby was exasperated to be asked if he was as tall as Bing and periodically insisted that advertising signs saying he was Bing's kid brother be taken down. "I didn't know," observed Bing, "I was something to be ashamed of."

Nevertheless, Bob Crosby carried the orchestra to a such a peak that Pollack tried to sue it for poaching his sidemen, the core of the co-operative. The orchestra eventually broke up after five years in 1942, when many of the members were drafted on America's entry into the Second World War.

Crosby joined the Marines and led another orchestra of less distinguished players, which spent much of its time on Hawaii.

He was allowed leave to appear in the B-western *The Singing Sheriff* (1944). In this, his only starring role, he played a Broadway star who goes West and ends up a representative of the law — though the critics were unenthusiastic about the quality of his frequent "double-takes".

Crosby continued to land small film parts throughout the 1940s and 1950s but never enough to cut himself free from his brother. In one of the *Road* films with Bob Hope, the younger Crosby suddenly appeared in the wilderness to fire a shot and then disappear.

"My brother," Bing nonchalantly remarked to camera, "I promised him a shot in the picture."

Bing suggested that Bob take over from him on the Kraft Radio Show and always invited him to play in the celebrity golf competitions he organised.

Bob Crosby had some success on television, making regular appearances as a straight man on the Jack Benny Show, and compèring an afternoon games show and an NBC golf programme.

He had several bands, which made single records on the West Coast, but in later years was content with territorial orchestras, which would be specially raised to play the arrangements he brought to town the day before the gig.

He was known as a poor payer, though, and had a fondness for drink and betting which did not help his reputation.

He attended the annual Crosby alumni reunions and fronted a Crosby band at the Nice Festival in 1981.

As we went to print, we heard of the sad death of Bob Crosby on March 9th. The obituary printed above is taken from the Daily Telegraph to whom we give grateful acknowledgements. The death of Bob represents the end of an era as he was the last survivor of Bing's brothers and sisters. He seemed to be a well-balanced individual and completely independent of Bing, possibly thanks to Bing's "refusal" to help him in his early days. It was only in later years that he discovered that Bing had provided vital support when it was sorely needed.

Albert Harvey did of course cover Bob's career in our last edition and I do not propose to go over the same ground. Bob and his Orchestra had about 40 Top Twenty hits in the USA and the biggest of these were:-

In A Little Gypsy Tea Room (No. 1 in 1935)
Whispers In The Dark (No. 1 in 1937)
Day In, Day Out (No. 1 in 1939)
Lilacs In The Rain (No. 3 in 1939)
With The Wind & The Rain In Your Hair (No. 2 in 1940)
Down Argentina Way (No. 2 in 1940)

He backed Bing on 18 records and if MCA need a ready made CD, then these tracks would provide an interesting compilation under a topical theme.

We share the sorrow of Bob's family in their loss and we send them the condolences of all members of the ICC.

Malcolm Macfarlane

CLUB CDs — CLUB CDs — CLUB CDs

Derek Parkes writes with a late update

In order to overcome the lamentable shortage of Bing CDs, the Crosby Collectors Club is about to launch its own label. This is your opportunity to obtain songs and arrangements featuring Bing that have never before appeared on record. This is your opportunity to have some say as to what is issued. This is your opportunity to have your own material on CD — your very own CD — provided the quality is suitable and the recording can be used legally. The aim is to supply the best of Bing on CDs engineered to a full, professional standard and sold to Club members at normal retail prices. To make this dream a reality your support is needed NOW. For more information please write, enclosing a SAE to me at the address quoted at the front of the magazine.

Derek Parkes

LATE NEWS

As mentioned by Leslie Gaylor, a new CD from Ken Barnes called "How Lucky Can You Get" should be available soon and members may like to read the following extract from Ken's recent letter to me.

Currently, I have just put the finishing studio touches to the upcoming Crosby/Astaire re-issue. Everything on this album has been digitally re-mixed from the original 24 track 2 inch Ampex pre-masters. I have to confess I was never really happy with the original 1975 mixdowns because they were done in a hurry in order to meet an unreasonably early release date. This time around, I was able to take the time to get everything right. For dedicated Crosby collectors, I have included Bing's take of "Change Partners" which - despite a premature orchestral balance - is actually the best take vocally. The previous release was made up from the second take (where the orchestral balance was accurate) plus an edit section.

Those who are familiar with the previous release will have fun spotting the new edits on "Pick Yourself Up" and "Shooting Box" and one or two others where I have borrowed bits from alternative takes. Also I have added four bonus solo tracks (two from each artist) which help to bring the running time up to CD length.

With a new - and less cumbersome - album title, I believe we now have the best possible presentation of those marvellous July. 1975 sessions. Release date is the first week of May.

This is marvellous news and I shall be placing my order as soon as possible. The bonus solo tracks from Bing are "Bon Vivant" and "I Love To Dance Like They Used To Dance" (previously unissued take). I'm sure that all members will support this new issue.

Leslie also tells me that Jasmine Records are going to issue a CD of Bing and Rosemary Clooney material from the CBS Radio tapes. It sounds as though the release is imminent and details are awaited.

The Affable Fellow with the Pipe

Seen in 'Q' Magazine — The modern guide to music and more — April 1993

16 Most Requested Songs

*Taking his name from a jug-eared comic strip character called The Bingsville, Bing Crosby epitomised easy style and comfortable vocal entertainment from the 1930's to his death in 1977. Crosby was never associated with alcoholism, the Mafia, Las Vegas or unsavoury sexual habits; he was the affable fellow with the pipe and golf clubs who did a spot of crooning from time to time. This album illustrates just how much skill went into the Crosby persona. Songs as varied as Love Thy Neighbour and Sweet Georgia Brown are visited by Crosby to have their hair ruffled and be given sixpence. Even the depression classic, Brother Can You Spare A Dime?, is performed by our hero in a manner suggesting that the said coin is required for an avuncular party conjuring trick. A charming selection that mysteriously omits Crosby's duet with David Bowie, Peace On Earth - Little Drummer Boy, this album is the perfect accompaniment for an evening in with the Springer spaniel. *** (Jimmy Nichol).*

**** = Good. Not for everyone but fine within its field.*

Lionel Pairpoint found this review nestling among Depeche Mode, Reservoir Dogs, Bullet Lavolta et al and we reproduce it exactly as written with suitable acknowledgements to Q Magazine and to Jimmy Nichol. We are always delighted to see Bing's latest CDs reviewed and long may it continue, but we wonder whether the reviewer really did listen to the CD. He can't have listened to "Brother Can You Spare A Dime" judging by his comments. A glance at the contents of the album (see page 42) shows that all of the songs are from Bing's early 30s period and could the Bing and Bowie track really have been mixed with these? This is a point made by Bob Machliss in his "Memo". Still we mustn't be too critical — it's nice to see Bing's name mentioned in a contemporary magazine.

Heavenly Tribute to Bing

Member Thomas Mooney sent us the following article which appeared in "The Universe" newspaper in May, 1992.

Roger Royle, for many years presenter of Radio Two's *Good Morning Sunday* programme, tells some amusing anecdotes about his time on the programme in his recently published book *Royale Exchange.*

But I particularly liked the story of the Radio Two presenter who had to announce the sad news of Bing Crosby's death, and then play one of Bing's records, by way of tribute.

Unfortunately, the record was *Cheek to Cheek.* You know, the one that begins, "Heaven, I'm in Heaven . . . "

Which reminds me of another Bing story. A Fleet Street photographer was just about to set off for work one Sunday morning when he got a call from the office.

Bing Crosby was in London and there was a good chance he'd be at Westminster Cathedral for Mass. The photographer was in luck — he got plenty of shots of Bing and sent the film back to the office. To be on the safe side he took a couple more shots.

The photographer was on holiday for the next two weeks — which happened to be when Bing died. The photographer's first job on his first day back was the Memorial Service for Bing Crosby — at Westminster Cathedral. He snapped away and sent his film back to the office for developing.

You can imagine the surprise of the picture editor — the first two shots on the roll were of Bing Crosby, apparently arriving for his own memorial service. The photographer had forgotten about the shots taken two weeks previously.

BILLBOARD MEMORIES

Seen in the Aug. 18, 1928 issue of Billboard magazine.

PAUL WHITEMAN'S RHYTHM BOYS

Reviewed Thursday evening, August 9th, at Keith's 81st Street Theater, New York. Style — Singing. Setting — In One Time — Time — 12 minutes.

Harry Barris, Bing Crosby and Al Rinker, billed as the Paul Whiteman Rhythm Boys, have personality, good voices and a way of putting their song numbers over effectively. Enough comedy is introduced to keep things moving rapidly while they are on the stage.

They have the art of rhythm perfected to a stellar degree and add a brilliant touch to the song numbers constituting their repertoire. An act worthy of big-time booking and a distinctive asset to any bill.

PHILCO — "FAMOUS FOR QUALITY THE WORLD OVER"

Seen in the book "American Entertainment" by Joseph Csida and June Bundy Csida (published by Watson-Guptill Publications in 1978).

"Bing Crosby signs new deal with Philco to do weekly show for $30,000 per program. The unique feature of the deal is that Crosby has permission to tape the show in advance. This is the first time this has ever been done. The contract provides that if the quality is not satisfactory, Crosby will return to doing the show live. It is satisfactory."

The extract is not strictly correct as the first series of Philco shows was recorded on to discs (three of each half hour programme) and it was not until the second series that the shows were taped. The sum of $30,000 was broken down to a programme budget of $22,500 plus a weekly salary for Bing of $7,500.

CROSBY CLUBS AROUND THE WORLD

Club Crosby, "BINGANG"
Mark Scrimger, President
Wayne L. Martin, Editor
P.O. Box 3849
Kirkwood
Missouri 63122, USA

THE BING CROSBY HISTORICAL SOCIETY
P.O. Box 216
Tacoma
Washington 98401, USA

(Members in Europe should enrol via Ken Crossland, 9 Arden Drive, Dorridge, Solihull B93 8LP)

THE QUEENSLAND BING CROSBY SOCIETY
117 Thurecht Parade
Scarborough
Queensland
Australia

BINGTHINGS SOCIETY
Bob Lundberg, President
5021 57th Avenue Court West
Tacoma
Washington 98467-4802, USA

BING'S FRIENDS AND COLLECTORS SOCIETY
Hobie and Cathie Wilson, Pres/Tres.
236 Andrieux Street
Sonoma
California 95476-6909, USA

* * * * * * * *

The advertisement on the back cover was sent in to us by Brian Ford. It originally came from the National Geographic magazine of November, 1949.

Copy date for next edition - 15 June 1993
All material to the Editor

Take it from Bing—"it's the thing"!

THE REVOLUTIONARY DICTAPHONE TIME-MASTER!

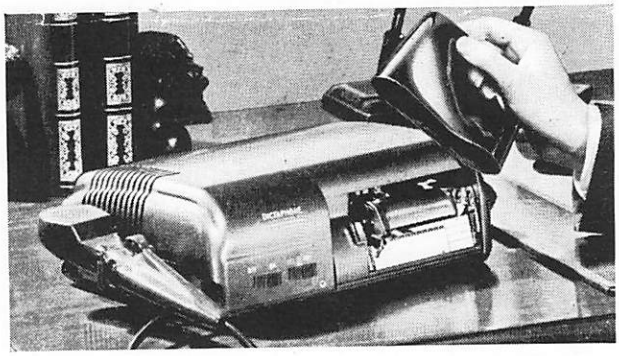
When Paramount decided to produce TOP O' THE MORNING, its delightful new hit, Bing Crosby was a perfect choice for the leading role.

And . . . when the script called for the repeated use of a dictating machine, Paramount made another perfect selection in the amazing Dictaphone TIME-MASTER!

In TOP O' THE MORNING you'll discover that the TIME-MASTER is "a type of miracle. A small thing and Mulqueen's (Crosby's) voice coming out of it as clear as an April day."

For the TIME-MASTER is not just another new dictating machine—it's an entirely new conception of dictating convenience and efficiency made possible by the revolutionary Memobelt!

Bing Crosby, starring in "Top O' The Morning," A Paramount Picture. (Made in U. S. A.) Used through the courtesy of Bing Crosby Enterprises, Inc.



Bing, like everybody else, was amazed at the *Memobelt*. It's a pliable, plastic recording medium so small you can mail 5 of them in an ordinary envelope.

Each tiny *Memobelt* record takes a full 15 minutes of crystal-clear dictation. Yet, the *Memobelt* is so *inexpensive* that you mail it, file it or transcribe it and throw it away after only *one* use.

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Secretaries have a "Top O' The Morning" feeling when they use the TIME-MASTER. Its simplicity and the *Memobelt's* clarity have changed their psychology about dictating machines. (Who *doesn't* like to get work done faster and with less effort?)

For a free demonstration in your own office, call your local Dictaphone representative or mail coupon.

Dictaphone Corporation
Department H-69, 420 Lexington Ave., N. Y. 17, N. Y.

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